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No. 3088.

SATURDAY, JANUARY 1, 1887.

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EVENING LECTURES TO WORKING MEN.

NORMAL SCHOOL OF SCIENCE AND ROYAL SCHOOL OF MINES.
The First Course, consisting of Six Lectures on 'Air-Breathers,' by G. B. HOWES, Esq., F.R.S., will be delivered at the Museum of Practical Geology in Jernyn-street, S.W., commencing at 8 o'clock, on MONDAY EVENING, January 10th, 1887. Tickets may be obtained by Working Men only, on application at the Museum on Monday Evening, January 3rd, from 5 to 10 o'clock. Fee for the Course, 6d. Each applicant is requested to bring his name, address, and occupation written on a piece of paper, for which the Ticket will be exchanged.

BRITISH ARCHÆOLOGICAL ASSOCIATION.
The THIRD MEETING of the SESSION will be held on WEDNESDAY NEXT, January 5, at 32, Sackville-street, Piccadilly, W., at 8 P.M. Antiquities will be exhibited, and the following Paper read—'Recent Discoveries at Piers Bridge, Yorkshire,' by the Rev. Prebendary Scarth, M.A. W. DE GRAY BIRCH, F.S.A., 1 Honorary Secretary. E. P. LOFTUS BROCK, F.S.A., 1 Secretary.

THE SHORTHAND SOCIETY.—WEDNESDAY.
January 5th, 1887, 55, Chancery-lane (1st floor), at 8 o'clock precisely, DISCUSSION on the SHANNON-DUPLOUX SYSTEM. Friends, including Ladies, admitted by Ticket on application to H. H. PESTELL, Hon. Secretary, 64, Imperial-buildings, Ludgate-circus, E.C.

ROYAL ACADEMY OF ARTS.—The EXHIBITION of WORKS by the OLD MASTERS and by Deceased Masters of the British School, including a Selection of W. Turner's Drawings by J. M. W. Turner, R.A., WILL OPEN on MONDAY NEXT, the 3rd January, 1887.—Admission, 1s.; Catalogues, 6d. and 1s.; Season Tickets, 5s.

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VAN DYCK.—Exhibition of the Works of Sir ANTHONY VAN DYCK will open MONDAY NEXT, January 3rd.
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Prof. RONNEY will commence a COURSE of about SIXTY LECTURES on GEOLOGY on TUESDAY, January 11, at 12 noon.
Also a COURSE of about TWENTY LECTURES on the ECONOMIC ASPECTS of GEOLOGY (for Students of Engineering) on FRIDAY, January 14, at 2 P.M.
Instruction is given at other times in Microscopic Petrology and Museum and Field Work.
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27, Chancery-lane, London, December 31st, 1886.
MORGAN LLOYD, Hon. Secretary.
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HEATH GRAMMAR SCHOOL, HALIFAX.

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Dec. 15th, 1886.
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CONTINENTAL LITERATURE IN 1886.

BELGIUM.

THE learned world has sustained an irreparable loss during the year 1886 in the person of Louis Gachard, Keeper of the Records of the realm, who by his various works and his collection of unpublished documents had secured a European reputation. He was greatly instrumental in bringing about the remarkable revival of the study of national history in Belgium, still a favourite subject among our countrymen.

Two voluminous works on the religious struggles of the sixteenth century add but little to our knowledge of this tragic period. Altmeyer's posthumous '*Les Précurseurs de la Réforme aux Pays-Bas*' is original, but very unequal in style; and three volumes of Monseigneur Namèche's '*Cours d'Histoire Nationale*' have been published as a separate work, and entitled '*Le Règne de Philippe II. dans les Pays-Bas*.' M. Piot, M. Gachard's successor at the Record Office in Brussels, gives us the fifth volume of the '*Correspondance du Cardinal de Granvelle*,' and some unpublished memoirs of a magistrate in the sixteenth century, Renon de France, on the troubles of the day. M. Alph. Wauters's seventh volume of his '*Table Chronologique*' of maps and charts concerning Belgian history carries us as far as the fourteenth century. The Pontifical legate Onufrius's Latin memoir on the state of Liège in 1468, when the struggle against Charles the Bold was at its height, has been edited by M. Stanislas Bormans; and M. Max Rooses has published the second volume of the correspondence of the celebrated Antwerp printer Christophe Plantin. M. Ferdinand Vander Haeghen and his two worthy colleagues, MM. Arnold and Vanden Berghe, have completed their admirable '*Bibliographie Lipsienne*,' which describes the life and work of the famous Belgian philologist. Father Dirks has written '*L'Histoire Littéraire et Bibliographique*' of the '*Frères Mineurs*' in Belgium and the Netherlands. The new volumes of the '*Bibliographie Nationale*,' published by the Royal Academy, extend from Van Helmont to Heuschling. '*Geulincx*,' by Victor Vander Haeghen, is an account of the life, works, and philosophy of a Belgian disciple

of Descartes. It is at the same time a study of the scientific movement at the universities of Leyden and Louvain in the seventeenth century. In the department of local history may be placed the first portion of M. Genard's splendidly illustrated '*Anvers à travers les Ages*.'

The Comte Goblet d'Alviella gives a summary of his lectures at the University of Brussels in his '*Introduction à l'Histoire Générale des Religions*'; and M. C. Michel a curious study on the scientific explanations of mythology, which he makes an introduction to a translation of Mr. Andrew Lang's essays on the same subject by Léon Parmentier, revised by the English author. M. de Keersmacker publishes an essay on '*Le Sens des Couleurs chez Homère*,' M. P. Willems, '*Les Élections Municipales à Pompei*,' M. Cereche, '*Les Monnaies de Charlemagne*,' and M. F. Nève, '*L'Arménie Chrétienne et sa Littérature*.' M. Godefroid Kurth's '*Origines de la Civilisation Moderne*,' which embraces the early centuries of the Middle Ages, is one of the most important books of the past year; both the style and the nobility of ideas are remarkable; but in spite of his science the author's dominating desire to uphold the Church of Rome is too apparent.

In the domain of social science may be mentioned M. Ch. Perin's '*Le Patron*,' his office, duties, and responsibility; the second edition of M. Ad. Prins's original work on '*La Démocratie et le Régime Parlementaire*,' which is preceded by a preface by M. Émile de Laveleye, who also gives us an essay on '*La Crise Sociale et ses Remèdes*' and a volume on the existing condition of '*La Péninsule des Balkans*.' '*La Circulation des Hommes et des Choses*,' by Victor Brants, is, like all his previous productions, a work of real merit.

'*L'Œuvre de P. P. Rubens*,' edited by M. Max Rooses, is remarkable for its admirable type and illustrations; the first numbers only have appeared this year. Dr. van Raemdonck devotes a curious notice to the *orbis imago* of 1538 of the great Antwerp geographer Gerard Mercator; and M. Ch. Ruelens continues his '*Atlas des Villes de Belgique au XVI^e Siècle*' from the original drawings of the Belgian geographer Jacques van Deventer, hitherto unpublished.

Among books on travels may be mentioned, in addition to the numerous essays of the Belgian explorers of the Congo, '*Un Été en Amérique*' and '*Promenade au Parc National des États-Unis*,' by M. Jules Leclercq; '*Quatre Mois au Texas*,' by M. A. Lancaster; '*Du Caire au Tropique*,' by M. Maurice Joostens; and '*Fragment d'un Voyage dans l'Inde et à Ceylon*,' by M. Jean Robie.

Literature properly so called is chiefly represented by the new school known as '*La Jeune Belgique*,' which has furnished two volumes of poetry, '*La Jeunesse Blanche*,' by Georges Rodenbach, and '*Les Moines*,' by M. Émile Verhaeren; also prose works by Messrs. Max Waller, James Vandrunen, Jules Destrée, and Georges Eckhoud. The last-named writer has remodelled his '*Kees Doorik*,' and has written another novel, '*Les Milices de Saint-François*.' Both paint in rather brutal colours the Flemish peasants of the Campine. The head of this new school is M. Camille Lemonnier, now settled in Paris, where he has this year pub-

lished '*Happe-Chair*,' a sort of Belgian counterpart of Émile Zola's '*Germinal*.' Among the Parisianized Belgians are also M. K. Huysmans, Léopold Stapleaux, and G. Vautier, whose productiveness is well known.

M. Edmond Picard has collected some aesthetic essays in a volume entitled '*Pro Arte*,' and M. J. Stecher studies the history of French literature in Belgium since 1830 in his notice of the late Louis Hymans, the able writer and journalist. A volume of thoughts by a young painter, M. Coppieters, published after his death under the title of '*Posthuma*,' reveals real talent. Several new plays by M. Ch. Ruelens, Max Waller, and Francis Nautet have been put on the stage in Brussels.

In the domain of Flemish literature two or three young authors have made themselves known. M. Fr. Vanden Bergh, L. Buyst, and J. Papens have written novels, and others already known have continued to publish works of greater or less merit, M. J. Teirlinck, R. Styns, and Hipp. de Queker; and among the poets may be mentioned M. Victorien Vande Weghe, H. van Offel, and Theodoor Sevens. '*Bloemen en Bladeren*' ('*Flowers and Leaves*'), a little volume of poems by a young Antwerp lady, Mathilda Ramboux, who writes under the *nom de guerre* of Hilda Ram, is worthy of very honourable notice.

The veterans in Flemish literature have only issued fresh editions of their former works. The writings, for instance, of Hendrik Conscience and of Madame Courtmans, the charming tales of the two sisters Loveling, and the curious Eastern verses published by Jan Ferguut (M. van Droogenbroeck) have all seen new editions. There have also appeared a small volume of posthumous poetry by Madame David, '*Nevelbloemen*' ('*Flowers of the Clouds*'), and some satirical and political verses by Jan van Ryswyck, published with pious care by his son. Dramatic literature is represented by the plays of Madame Slimbroeck de Peuter, Messrs. van Goethem, Auguste Hendriex, de Tiere, and Hendrik Peeters. The historical drama '*Karel Stolk*,' by the last-mentioned writer, took the triennial prize for dramatic literature. But although the essential characteristic of Flemish literature in Belgium hitherto has been to cultivate poetry and produce tales or novels depicting manners and customs rather than startling events, yet there are signs of a greater variety of subjects being handled in this idiom, which is, indeed, the mother tongue of one-half the population of Belgium, and is in reality identical with the Dutch language. M. J. Stinissen has written a volume of studies called '*Gedachten over Opvoeding en Onderwijs*' ('*Thoughts on Education and Instruction*'); M. Slecckx a new series of aesthetic studies, '*Literatuur en Kunst*' ('*Literature and Fine Arts*'); Prof. L. Roersch a monograph on the philologist Jacob Heremans, one of the promoters of the Flemish movement, who died a few years ago; and M. J. van Droogenbroeck a treatise on the use of Greek and Latin metre in Dutch verses.

M. Emmanuel Rosseels devotes an elegantly illustrated book to the Plantin Museum in Antwerp, '*Het Huis van Christoffel Plantyn*,' and monographs on local

history have been written by M. R. Pieters, on the town of Dixmude; by J. B. Lambrechts, on the village of Berchem, near Antwerp; and by J. Lambrechts, on the convent of Hasselt. M. Frans de Potter continues his great work on the history of the town of Ghent, 'Gent van den Vroegsten Tyd tot Heden' ('Ghent from Early Times to the Present Day').

Finally, two publications of old texts have attracted very general attention both here and in Holland. M. M. Jonckbloet and Van Hellen have collected the unpublished satires of Anna Byns, who in the sixteenth century displayed much spirit, and struggled with determination against Luther and his partisans in the Netherlands; and M. Nap. de Pauw, already known by the communal accounts of Ghent in Jacques van Artevelde's time, has published the edicts ("Voorgheboden") of the magistrates of Ghent in the fourteenth century, during the rule of the great friend and ally of the King of England, Edward III.

ÉMILE DE LAVELEYE—PAUL FREDERICQ.

BOHEMIA.

IN comparison with 1885 Bohemian literature was prosperous in 1886; the publishers were more careful in the choice of books, and if fewer works were published, many of them were of greater value.

The disputes which have occupied our poets for some years past have disappeared, and the end of it all is that both parties are going their own way—one National and the other Cosmopolitan, the National being the more popular. A number of writers have adopted a style new in our poetry, the satirical and humorous. It is also gratifying to know that narrative poetry has the preference over lyric, for it has produced already some real contributions to our literature, especially Cech's. In 1886 was published a second edition of one of the best of Cech's poems, 'Václav z Michalovic,' in whose hero, a young member of the family of Michalovic, the author has painted the fate of the Bohemian nation after the battle of the White Mountain. Cech now writes satire also, and is the first writer we have in this department of literature. A proof of this is his new poems 'Pravda' ('The Truth') and 'Sotek' ('The Jester'); the latter was published in *Květy*, a review of which he is the editor. These are excellent works, and I think he would be very much read in England if his books were translated into English as they have been into German. How popular he is in his native country was seen on his fortieth birthday, which took place in 1886.

After Cech, Jaroslav Vrchlický is the most esteemed of Bohemian poets. Vrchlický (whom the English public know as the writer of the libretto of Antonín Dvořák's 'St. Ludmila') has published, besides a translation of Leconte de Lisle, two volumes of lyric and narrative poetry, 'Hudba v Dusi' ('Music in the Soul') and 'Zbytky Epopeje' ('Fragments of Narrative'). Vrchlický writes for the most intelligent of the public, those who are widely read, and on account of this he is misunderstood by many people. Julius Zeyer has brought out a great poem, 'Cechuv Prieod' ('The Arrival of the Cechs in Bohemia'), in which he celebrates the first inhabitants of Bohemia, Czechs (Cechs), but in his own manner, as Vrchlický does; he

is always, and even in this new poem, more cosmopolitan than Cech, Heyduk, and others. Adolf Heyduk, the true National poet, has shown his usual characteristics in two new books, 'Zaváté Listy' and 'Běla.' With the mention of these four, our best writers, I have finished what I have to say about our lyric and narrative poetry.

When I turn to the drama I must again assign the first place to Vrchlický, who has begun publishing his complete dramatic works, 'Dramatická Dila.' Up to now six volumes have been issued. Julius Zeyer has written a new drama, 'Legenda z Erinu' ('The Legend of Erin'), which if translated into English would please many readers, not only on account of its theme, but also because of its poetry. The veteran J. J. Kolár is beginning to publish his dramatic works; the first volume contains the historical drama 'Mistr Jeronym' ('Hieronymus'), which was condemned by the censor. F. A. Subert, the director of our National Theatre at Prague, has written a good drama, 'Jan Vráva' ('John Vráva'), also drawn from Bohemian history and describing the peasants' rebellion in 1781. Ladislav Stroupežnický has published two small but excellent comedies, 'Zvíkovský Rarášek' ('The Jester of Zvíkov') and 'Paní Minemistrová' ('The Coiner's Wife'). Both plays are most attractive pieces.

Jakub Arbes, our most fertile novelist, is publishing a complete edition of his works, which will fill not fewer than twenty-four volumes. He has further, but in a separate shape, issued 'Ve Službě Umění' ('A Slave to Art'), 'Etiopijská Lilie' ('The Lily of Ethiopia'), and 'Miniatury' ('Miniatures'). Ferdinand Schulz has published two volumes of his works, 'Slechtické Novelly' ('Tales of the Nobles') and 'Latinská Babicka' ('The Latin Grandmother'), the last of which was enthusiastically received when it appeared in the magazine *Osvěta*. F. Schulz is the editor of our second illustrated weekly, *Zlatá Praha* ('Golden Prague'). The historical novel was represented in 1886 by a new and attractive young writer, J. Braun, who published a volume of short historical stories, 'Z Paměti Krevních Pisaru' ('From the Memories of Bohemian Clerks'), in which he describes the time from the death of Ludvík Jageilonec to the battle of the White Mountain.

Frt. Herites's book 'Psáno pod Caru' ('Written for Feuilletons') contains satirical sketches which show in an excellent manner the faults and weaknesses of different kinds of people. J. Lier, one of our most fertile authors, who supplies all our reviews and newspapers, also published his stories in two volumes; and J. Vrchlický wrote 'Ironické a Sentimentální Povídky' ('Ironical and Sentimental Tales'), which are nothing else than poems written in excellent prose. Dr. Z. Winter is the only person in our literature who can boast of a new style and topic. He describes different scenes in the seventeenth century, a subject which he has studied in various Bohemian archives, especially those of the town of Rakovník. These descriptions are unique, and I do not know whether to count them among works of fiction or among historical works. Of illustrated books I may name two new volumes of the 'Queen's Court

Manuscript,' one with illustrations by Manes, the late National artist, and the second by a younger one, Ales. Of the historical and geographical work 'Cechy' ('Bohemia') there was published this year one complete volume, which contains the description of Prague, from the well-known pen of Director E. Tonner. The whole work breathes the Bohemian national spirit, and shows that E. Tonner is one of the best historical writers of Bohemia who can write for the people with sweetness and feeling. J. Sedláček has finished the fifth part of his great and monumental work 'Hrady a Zámky České' ('The Castles and Ruins of Bohemia'), which is enriched with nice pictures by Charles and Adolphus Liebscher. J. Sláma has published an esteemed work about Silesia, 'Putování po Slezsku.'

In history also we have now some excellent authors. There is first to be mentioned Prof. W. W. Tomek, who has published 'New History of Austria' ('Novější Dějepis Rakouský') from 1526 to 1860, and also the seventh volume of the 'History of Prague' (from 1460 to 1478), which will be when finished a monumental work, and a pendant to the 'History of Bohemia' by our late great historian Frt. Palacký. F. Sembera has continued his 'History of the Middle Ages' ('Dějiny Středověku'), and J. J. Korán his 'Bohemian and Moravian Chronicles' ('Českomoravská Kronika'). Prof. Hanel, of the Bohemian University of Prague, has published 'Ríské i Právní Dějiny Německé' ('Historical, Juridical and Imperial Rights of Germany'), and A. Stein 'The History of the Jews' ('Děje Israelituv'). F. Dvorský, our well-known novelist, has written an excellent volume of 'Reminiscences of Bohemian Schools' ('Paměti o Školách Českých'), and Prof. J. Hostinský is publishing 'The History of Music' ('Dějiny Hudby'); F. Sasinek has issued 'Historical Problems' ('Záhady Dějepisné'), which contains some new accounts of the Slavonic nations, and a book with the title of 'Bohemia in the Tenth Century' ('Cechy v X. Století').

I may also name 'Reminiscences' ('Paměti'), by J. V. Fric, the autobiography of a well-known dramatist and journalist, who lived for many years in different countries after being banished from Austria in 1848. But besides these I may mention 'Our Civilization' and 'Our Resuscitation,' by Dr. J. Melichar, and also a volume of Fr. Rybicka's, 'The Casting of Bells in Bohemia' ('Dějiny Českého Zvonarství'). A. Matuška has published a biography of our late national poet B. Jablonský; and J. Arbes has written the biography of our Byron, K. H. Mácha, who died very young at the outset of his literary career. Dr. F. Backovský has continued his large work, 'The History of Bohemian Literature' ('Zevrubné Dějiny Písemnictví Českého'); besides this he published two volumes, one 'The Literary Works of P. J. Safarik and F. Palacký,' and the second 'Some Account of the Life of F. L. Celakovský,' one of our first poets who began the revival of the Bohemian nationality. Dr. Backovský has reprinted some of the treasures of our literature in 'The Collection of our Best Poetic Treasures,' of which five volumes have appeared. This collection contains works of Kollár,

Safarik, and Mácha, with the necessary remarks and additions.

In philology there is nothing very attractive except the work of F. Bartos, 'Dialects of Moravia' ('Dialektologie Moravy'), which may be considered as a rarity in our literature.

Finally, I must mention a great controversy which injured the whole of our literary and scientific activity in the year 1886. It occupied not only the whole space of our reviews and newspapers, but also the time of many scientific and literary men, who were engrossed by this matter through the whole year. This was the dispute concerning the Queen's Court and Green Mountain Manuscripts, which were some years ago translated into English verse by Mr. Wratistlaw. The dispute was begun by Prof. Gebauer and Prof. Masaryk (of the Bohemian University at Prague) in the Bohemian *Athenæum*, the former pronouncing both MSS. to be forgeries. Both professors gained adherents, who began to write in the *Athenæum*. Till now the *Athenæum* is the only paper which takes Prof. Gebauer's side; but all the other papers have published essays by different scholars in defence of the MSS. The discussion was waged from different points of view, and by persons fit or unfit to take part in it. The quarrel is not yet finished, but the chemical evidence is in favour of the genuineness of the MSS., and there have been found other Bohemian MSS. which have some of the same peculiarities, so it is to be hoped that the MSS. will be proved to be genuine. For the rest, those who believe the MSS. to be spurious are quite a minority, while the number of those who believe in the genuineness of the MSS. is growing.

F. BACKOVSKÝ.

DENMARK.

THE literary year just closed was not marked by any event of a memorable character, still in valuable books of different departments it was by no means poor. That activity which took its rise in the well-known renaissance about fourteen years ago still remains unimpaired, and if you were to compare our recent lists of books (I am here chiefly speaking of *belles-lettres*) with one belonging to the sixties the difference would be striking. Indeed, complaints of over-production are nowadays often heard, and from certain points of view they may be justified. Well-known themes and well-known ideas are treated over and over again without originality in style or handling, or, in the endeavour to avoid mere copying and to produce something new, writers who rush into print, though destitute of talent or maturity, land themselves in absurdities. Many a book issued is quite superfluous, and had better have remained unpublished; but in my opinion such "over-production" is a misfortune quite inseparable from any period of real literary vigour. And that ours is not as yet on the decline is proved once more by a considerable array of noticeable works of authors old and young.

Rivalry between the two main tendencies of literature is at present, properly speaking, out of question in our country. Romantic idealism does not possess any representative of note among our most active novelists and poets; regard for real life and the endeavour to see and to render things and conditions as

they are, and to make literature serviceable to social development, now almost universally sway even those who have not, like the majority, adopted modern ideas in science, religion, and politics. But, on the other hand, those tendencies and aspirations that are the spring of "romanticism" form too essential a part of our national temper not to manifest themselves ever and anon in some way or other. And, in fact, in a great deal of our newest literature romantic and idealistic elements seem happily to amalgamate with realism, without volatilizing or enervating it, however. Of course, on comparing authors one with another, you will find great varieties of style and manner as well as of views and sentiments; but an uncompromising naturalism, like that flourishing in France, has as yet made its appearance only now and then in rather insignificant and unoriginal books.

But I must economize my space and hasten to the summary of the new publications. To begin with the *débutants*, who quite naturally should claim special attention in a review like this, Laur. Bruun in his 'Historier' shows real skill in describing common life, and especially in the last tales in his collection ('Heartache' and 'A Remembrance') delineates true feeling in a simple, yet effective way. Aage Vang, the pseudonymous author of the novels 'Agnete' and 'I Brændingen' ('In the Breakers'), which ably describe the female heart, and another lady, who issued anonymously 'Rønnebær' ('Service Berries'), an elegantly written novel, and 'Ringe Dage' ('Poor Days'), a tale reflecting the views and sentiments of our society in the seventies, display both of them, especially the latter, greater maturity, riper experience, and often a more subtle and delicate style, but on the other hand do not possess so much spontaneous power and fresh naturalness as Laur. Bruun shows in the best of his stories. While these *débuts* must upon the whole be styled interesting and promising, and another beginner, who adopts the name of Sam Weller, has succeeded in affording in his 'Sketches' jovial nonsense for an hour's entertainment, somewhat after the manner of Mark Twain, nothing favourable can be said about the platitudinous 'Sketches and Tales,' by H. Winther, nor about the coarse and obscure, would-be naturalistic fragments by A. Haugegaard, called 'Xenia Grip,' the sentiments and style of which often, indeed, make the reader ask himself whether the book may not perhaps be meant as a satire.

In some respect akin to these fragments, as coarse in style and confused in thought, still I think evincing greater ability, is one of the volumes of verse produced during the year, I mean the 'Psychological Poems,' by Hugo Falck, probably an immature imitator of Jean Richepin. Of new names in poetry I have further to mention O. Fønss and V. Stuckenberg. The former in his collection 'Ad slyngede Stier' ('On Winding Paths') now and then finds for his passion deep and true utterance, but too often the effect is spoilt by an exaggerated and moreover false application of metaphors, chiefly derived from works of art; anything really new you will seldom meet with in his melodious and well-turned verses. While to this poet the political, social, and religious movements of his time and his country seem to be quite alien,

Stuckenberg on the contrary, notwithstanding his faults and deficiencies the most prominent of these new poets, is thoroughly imbued with modern ideas, and in a great many of his 'Poems' poses as a passionate and eloquent champion of liberalism and free thought, often, to be sure, displaying the rashness and intolerance as well as the boastful verbosity of youth; in spite of some occasional obscurity and prosaic heaviness, his verses upon the whole do not lack artistic finish.

Having devoted, perhaps, too large a space to the new names, I must this time dispose of the established novelists with a brief enumeration. With regard to H. Bang, however, I wish to single out the tale 'Near the Road' in his latest collection, 'Quiet Existences,' as it indicates the real progress in observation and in artistic power of this talented author. Pictures of contemporary life we have further got from Schandorph ('Six Tales')—who issued besides a collection of occasional poems, 'Festivals and Weekdays'—from C. Ewald ('The Linden Branch'), A. B. Thorson ('Without Responsibility'), the pseudonymous authoress Van der Burgh ('The Power of Trifles' and 'New Sketches'), Holm-Hansen, and C. Möller, while H. F. Ewald again published an historical romance, 'Niels Ebbesen.' Finally, of publications worth notice I may name the tales of S. Bauditz, L. Budde, and C. Thyregod. Rud. Schmidt this time tried his luck by publishing 'Tales in Verse,' which proved, however, a failure. Of the distinguished novelist J. P. Jacobsen, who, as you may remember, died last year, a collection of 'Poems and Fragments' has come out, containing, besides pieces marked by consummate art, several which, although unfinished, are of great interest for studying this most striking writer.

In drama the novelties of importance may be naturally divided into two tragedies and two comedies. The two historical tragedies, 'Alkibiades,' by H. Drachmann, and 'Saint Just,' by K. Gjellerup, are, each in its way, not without considerable merits; but while the lyric power and splendour of the former are in some way eclipsed by the unsatisfactory development of character and by arbitrary applications to our times, the interesting picture of the French Revolution unrolled by 'Saint Just,' though rich in brilliant colours and ingenious touches, lacks clearness and ease. The two comedies, dealing with Danish life nowadays, 'Candidates,' by Schandorph, and 'The Guards of Karen,' by C. Hostrup, are more remarkable for clever dialogue and lifelike representation of our peasants and humble citizens than for composition or dramatic propriety. Among minor pieces G. Esmann's 'In the Women's Asylum' may be singled out for the true and delicate character of an old lady.

I must, as usual, leave unnoticed all publications of a purely scientific nature, as well as those merely destined for the education or entertainment of the people and children, or for professional instruction; further, the books of devotion and the great number of treatises and pamphlets called forth by our political struggle; finally, the contributions to periodicals and similar collections and the numerous translations from foreign literatures.

Of the historical works on a larger scale

named in my last two reviews none but the popular 'History of Denmark, 1319-1536,' by Fr. Barfod, has been as yet completed. It is a pity that the value of this laborious and instructive work is to some degree impaired by the singularities of the author, especially by his somewhat affected Danishness. The publication of historical documents from the sixteenth century has been continued, while new contributions to the history of the seventeenth are contained in an exhaustive biography of the statesman Hannibal Sehested (*ob.* 1666), written by Miss Th. Sehested. As for later times, if I except the journals of a deceased Sleswick clergyman, G. Graa ('48 and '64'), principally dealing with our last two campaigns, personal only, not political, history is represented. For instance, H. Schwanenflügel has produced an elaborate biographical and critical work upon our romantic poet Ingemann (*ob.* 1862), while the poet and critic Kr. Arentzen has told his own life in 'From Older and Younger Days'; N. Bøgh has followed up his book about the sculptor Jerichau with one about his wife, the painter Jerichau-Baumann (*ob.* 1881), in which he, in accordance with her own wish, depicts her character and private life, mostly by means of her letters; finally, a new volume of the 'Life of Bishop O. Laub' (*ob.* 1882) has been issued. If these biographical works may be said, besides, to give information about the history of Danish civilization, the development of our customs and our intellectual life, such is the sole aim of another array of publications, among which the one dealing with the remotest period is a valuable and sumptuous work by E. Vedel, 'Monuments and Relics of Antiquity in the Island of Bornholm.' The constitutional law of Denmark in the thirteenth century has been made the subject of a learned treatise by L. Holberg, 'King Valdemar's Law'; while the condition of Danish peasants up to 1660 is carefully discussed by C. Christensen in his 'Studies in Agrarian History,' and Ant. Nielsen in 'The Danish Peasant' informs us of the manners and habits, thoughts and feelings, prevalent in our villages nowadays. Fr. Rønning has commenced a work on 'The Age of Rationalism in Denmark' (second half of the eighteenth century). I may add further that E. Tang-Christensen has issued a new collection of 'Legends and Superstitions from Jutland,' and the geographer E. Erslev published a series of essays called 'Jutland,' which, though principally geographical, still comprises many contributions to the history of civilization. Other authors have for their descriptions chosen distant regions; the most instructive and entertaining is a book about China, 'Det Himmelske Rige,' by J. Hennings, who has spent several years among the Chinese.

Our art literature has been happily enriched by an acute and tasteful work of Jul. Lange, 'Sergel and Thorvaldsen.' Chr. Barfod, a clergyman, deals in an exhaustive manner with the history of divine worship in 'Altar and Pulpit.' In the departments of philosophy and æsthetics there is, in fact, nothing to be named except a small book by A. C. Larsen (*alias* "Theodorus"), in which the author sharply examines the doctrine of

morality based on happiness. I may close my record by mentioning a work that last spring made a great sensation among our pedagogues, viz., 'Aims and Means of the Higher Instruction,' by the philosopher Kromann. The views set forth and the reforms proposed in it were eagerly discussed in periodicals as in meetings, and occasioned several books and pamphlets.

VIGGO PETERSEN.

FRANCE.

BEFORE I enter into details regarding the literature of 1886 I am bound to note that, on the whole, it has been slightly inferior to that of the preceding year. As heretofore we have had a few excellent books, and even an absolute *chef-d'œuvre*, 'Pêcheur d'Islande,' by M. Pierre Loti; but apart from this it must be admitted that 1885 had been an exceptional year in works of imagination as well as in history and criticism. With the exception of M. Sully-Prudhomme's 'Tourment Divin,' published last summer, we look in vain in the poems of the whole of 1886 for the equivalent of certain parts of M. Harancourt's 'Ame Nue.' (I cannot class with the writings of to-day two posthumous works of Victor Hugo, an enfeebled echo of the Romantic song which in no way produces the effect of a "modern" note.) M. Zola's last novel, 'L'Œuvre,' is unanimously pronounced one of the weakest he has written, and not to be compared with his admirable 'Germinal.' No volume of criticism has appeared that can for a moment compete with M. Paul Bourget's 'Essais de Psychologie Contemporaine,' published in 1885. M. de Maupassant's 'Petite Roque,' a collection of *nouvelles* written with his usual cleverness, has neither the force nor bearing of his 'Bel Ami.' M. Rod's 'Tatiana Leïlof' is insignificant, and almost insupportable if the reader has present in his memory that incomparable study of psychology and philosophy, 'La Course à la Mort.' The names of Alphonse Daudet, François Coppée, Leconte de Lisle, Taine, Albert Sorel, have not reappeared in the booksellers' windows with any new claim to attention, and we still await the appearance of what works they may have on hand. I do not thereby mean to say that in this review of 1886 we shall not find a number of interesting productions. I only state the fact that amongst our best-known authors some are reposing from their labours, others are not ready to give the result of theirs to the public, and that, to sum up, there has been no sensational *début*.

On the subject of poetry I am bound to signalize one of those grotesque, unexpected apparitions which would appear to be constitutional to our country—one of those intermittent follies which seem to justify the saying, "Ces choses-là n'arrivent qu'en France." I refer to the recent appearance of a literary clique of madmen or idlers, the self-named *décadents*. I own I am almost ashamed to occupy your time with this unworthy subject, which I should not have thought fit to introduce had not our newspapers and even our reviews taken the *décadents* to task, and were it not that they have furnished *chroniqueurs* short of copy with matter for articles, and that the serious *Temps* itself has taken up their trashy nonsense. Without dwelling much upon it, it is never-

theless necessary to inform the reader that the *décadent* school, under the pretext of symbolism, of metaphysics, of "ultra-fineness," of "rare impressions," applies its resources to writing unintelligibly. There is no art or talent in its manner; its only notoriety lies in lucubrations so unintelligible that we often ask ourselves if we are not in the presence of a complete mystification. If this be really the case, it is a pity that the trick should be such an insipid one, and that its chief victims should be a number of pitiable fools, who waste their time in listening open-mouthed to the pontiffs of the school. This poor joke works further mischief by attracting to the new school numberless idlers, all those bitten by vanity, all the *déclassés* of the pen, and all those who, finding it too arduous a task to learn their literary *métier* and to make a thorough study of their grammar and dictionary, are delighted to earn a cheap reputation at the *café* or the *brasserie*. At the cost of a few halting verses possessed of no meaning, or of pretentious licentiousness poured forth before a *bock*, you pass for a great man during one whole evening, unless a jealous neighbour bids a little higher for the title of man of genius from the audience—a title which he would soon assume for himself if the general applause was delayed. The *décadents* have been called the *rapins* of literature; but I am sure that ninety-nine out of a hundred of those *rapins* will never become painters. Their acknowledged leaders, M. Paul Verlaine and M. Stéphane Mallarmé, have formerly written good verses. M. Paul Verlaine has signed his name to one of the most pleasing poetical *recueils* of the day, 'Les Fêtes Galantes,' full of graceful suavity. Since then, ill pleased, like M. Mallarmé, at being ignored by the general public (which unfortunately is ever refractory to delicate *virtuosité* and aristocratic art), and unable to attain to the rank of the poets of the literary *élite*, he has shut himself up in a transcendental primness and a wilful obscurity. As to M. Mallarmé, his poems have for a long time been bandied about as riddles or charades; he no longer wishes, it is said, to be understood by the public, who in its turn is every day less anxious to read or to understand him. Apart from the two *chefs d'école* there is not one *décadent* deserving mention; one or two of them had formerly shown a promise which has since proved totally fallacious. But I must sincerely deplore the fact that M. Charles Morice, a young poet of real promise, whose early works had deservedly attracted the attention of all literary circles, seems to incline more and more towards the *décadents*. Let me hope, however, that he will some day finally disengage himself from the yoke. Happily M. Morice does not altogether confine himself to these obscure and impenetrable subtleties; he is now publishing in one of our reviews some fine fragments of a translation of Dante Gabriel Rossetti, which he is about to bring out in collaboration with one of your countrywomen, Miss Densmore.

Let me now speak of the really important poets, and, to begin with, of Victor Hugo in his two posthumous poems, 'Théâtre en Liberté' and 'La Fin de Satan.' The former, a heavy and pretentious fantasy, was forgotten as soon as published. 'La

Fin de Satan is somewhat better. The fundamental idea of the work is grand and symbolical; it lays all the misdeeds of Satan to the score of his despair at seeing everywhere the implacable face of God, which in his inmost heart and throughout his fall he has never ceased to love. The poem ends with the pardon of the fallen angel, *alias* the disappearance of evil, and his redemption by love. There is some kinship between this conception and the admirable words of Santa Theresa, who "wished to love Satan, to pray for him, to console and convert him." *'La Fin de Satan'* is unfortunately spoilt by repetition and lengthiness, and it is a relief to come to the piece called *'La Chanson des Oiseaux,'* a lyrical flight of marvellous grace and rhythm. To sum up, *'La Fin de Satan'* would be an altogether fine poem were it not for a pervading tone of declamation and rhetoric, which at the present day we find peculiarly intolerable; and although the predominant idea is sympathetic to me, I do not think it is presented in a form that will meet with public favour. M. Sully-Prudhomme's last volume, *'Le Prisme,'* is in a far less obsolete manner; one of the poems, *'Le Tourment Divin,'* is written in some of the most admirable verse in the French language, and is founded on the idea of man's despair at his impotency to grasp the final cause of the universe and to read the riddle of the world. It surpasses Alfred de Musset's *'Espoir en Dieu.'* M. Sully-Prudhomme has resuscitated the slumbering spirit of Pascal and of Théodore Jouffroy. I shall not dwell on the other parts of the book, which by the side of this masterpiece are somewhat colourless. It is a descent assuredly to pass from *'Le Tourment Divin'* to M. Jean Richepin's *'La Mer.'* Not that I mean to question M. Richepin's celebrity or talent; but it remains to be seen whether this talent be sincere and real, whether, to use a common expression, it be "pure gold." For my part I doubt it, and were I alone in this opinion I should mistrust my own scepticism; but nothing is more notorious than the enormous amount of rhetoric and *procédé* which goes to the making of this writer's works. One cannot help feeling that his is a boastful materialism, and his attitude of prize-fighter an affectation; and what is worse, he seems to advertise an insincere cynicism in all his writings, though nowhere so repulsively as in his ugly *'Blasphèmes.'* His poetry has neither soul nor sympathy, and if closely examined is found devoid of originality. Its chief merit is its form; it has colour and brilliancy and purity of style. In one word, M. Richepin is a remarkable literary artist, but he is not the noble and sacred thing we mean by the word "poet." I must, however, except from this judgment a few pieces of spontaneous inspiration scattered here and there in his works, which had led us to believe that there was in M. Richepin the stuff for a popular *chansonnier.* But he has probably looked down upon this kind of reputation, for, instead of working in a vein that would have proved profitable, he has composed in it but a few pieces, which, not having been popularized by song, have not fulfilled their destiny, that is, have not penetrated beyond the circle of the *lettrés.* What predominates in M. Richepin's works is rhetoric; *'La Mer'* is full of it, and even such a fresh piece as

'La Complainte des Trois Matelots de Groix' does not give us time to rest from the weariness caused by a grandiose empty style. After M. Richepin there remain but few to mention; there is, however, some merit in the following volumes: *'La Vie et la Mort,'* by M. Jean Rameau, brilliant in form, but somewhat emphatic; *'La Viole d'Amour,'* by M. Paul Mariéton; *'Chants d'Aurore,'* by Mdlle. Vacaresco; *'Aux Champs,'* by M. Paul Harel; *'Les Voix Errantes,'* by M. Pierre Gauthiez; *'Les Ailes du Rêve,'* by M. Henri Bernès; *'Les Baisers Perdus,'* by M. Louis Marsollean. *'Le Livre des Ames,'* by M. Zénon-Fièvre, deserves special mention; it is a work of consummate art, and *'Tout en Rose'* in particular is exquisitely graceful and smiling. The defect of M. Maurice Rollinat's *'Abîme'* is the repetition, with useless amplifications, of certain parts of his sombre *'Névroses,'* which had deservedly established his reputation. M. Rollinat is a rugged writer in verse, a severe moralist in spite of his crudeness; and though at first sight he might appear to be directly descended from Edgar Poe and Baudelaire, he reveals upon closer examination an individual temperament of his own. His catholic horror of sin is allied with a keen sympathy with nature, and this mixture constitutes a curious and very real originality, which is not, like M. Richepin's, a piece of gaudy and deceptive scenery. It is, however, only fair to say that he has not the latter's perfection of form nor the same mastery of his art. With M. Rollinat's name I conclude this rapid survey of the poems of 1886. The general impression derived from it may be thus summarized: apart from one or two pieces in *'La Fin de Satan'* and *'Le Tourment Divin,'* there is nothing that can live, nothing which belongs, however remotely, to great poetry.

I must now turn to the novel, a form of literature which is every day more fecund, though the product is inferior for the most part. The number of novels published in 1886 is almost incredible; we have been literally inundated with them. Before I take my pick from the huge heap it will be well to remark on its general character. Realism is triumphant everywhere, and every day more so. But we must understand what we mean by realism. If by realism is meant the coarse naturalism of which M. Zola and his disciples have given us so many specimens, and in which the *chef d'école* himself would long ago have been sunk and lost had he not constantly risen above it by his lyrical and epic power, there is no manner more despicable or more unworthy a great literature. To-day, as heretofore, this infamous ware has but too many producers and consumers. But if by realism is meant the exact study of the entire man—a study which, without excluding ugliness, yet places beauty by its side, which, however vulgar and low a subject may be, can elevate it by loving sympathy or severe irony, by a sentiment of pity or of justice, in one word by a moral idea—then we can but heartily applaud this realism, of which Thackeray and George Eliot have given us such admirable models. Another form of realism which commands my full sympathy is that in which an enlightened indulgence and a spirit of forgiveness predominate, as in the Russian novels; and I also love the realism peculiar to our Pierre

Loti. This great writer, though of recent appearance, is already famous. With his poetical descriptions—some of the most admirable to be found in French prose—is blended a sort of mystical, intoxicating languor; he is profoundly human in his contradictions, and unites the feelings of honour, of duty, of family affection, and of devotion to the country which he serves as a naval officer, with a marked liking for certain primitive beings whom he has met in all parts of the globe, and whom he clothes with a native beauty and nobleness which error and even vice cannot impair—beings so far removed from our civilization that nature alone, and not our morality, can judge them.

In spite of their subtle distinctions, all the subdivisions of realism can be connected with these four principal divisions, and we see that realism, if considered from these points of view, finds its expression in novels that depict manners, characters, passions, and instincts, with their motives and effects. The only form of expression superior to the realistic novel, if rightly understood in its literary, social, and moral bearing, is the highest lyrical poetry, which sings of the pure Ideal, and of enthusiasm for the absolutely Beautiful, for absolute Truth and absolute Good.

The following principle will help us to class and judge the novels of which I shall have to speak: it is necessary that a novel should have a sufficient share of artistic merit and of ethical bearing to be of complete interest. From this point of view M. Zola's new novel *'L'Œuvre'* is far from being a good work. It is deficient in observation, and wanting in impartiality and kindness. It was deservedly and severely criticized. What kind of people are all these artists (for I had forgotten to say that the scene is laid in the literary and artistic world), who are more like half-drunken workmen, who swear and storm all day, who launch forth, in words of ideal coarseness, the most absurd naturalistic theories? I imagine that our writers and painters must have been strangely flattered to be ranked with such brutes. And what a poor creature is the principal character, Claude Lantier! what a coarse egotist, and so profoundly unintelligent as to excite our pity! He is besides as unreal as he is repulsive, for by what logic can we explain why a man who is at first represented as possessed of a heart ends by positively martyring his wife, the gentle and kind Christine? The latter is the angel of the book, and even she is here and there besmeared with touches of coarseness and sensuality. From *'Germinal'* to *'L'Œuvre'* there is a considerable descent: the latter work is as false, narrow, and unsympathetic as the former had been real, generous, and thrilling, and in some parts truly epic. These inequalities, which have been frequently observed between two successive works of M. Zola, will not seem so surprising if his readers bear in mind that his intellect is notoriously wanting in equilibrium, that he is incapable of self-mastery, and that when carried away by an idea he fails or succeeds as this idea is bad or good. After M. Zola the most remarkable of the novelists who descend almost in direct line from the early naturalistic school is M. de Maupassant; he is

unquestionably original in style, and has had the good sense to repudiate the complications of form and the kind of superfluous ornamentation which spoil the works of M. Zola, as also those of M. de Goncourt and of M. Huysmans. M. de Maupassant will always be considered one of the best *petits contours* of our literature. Not many are able to tell a short story and graduate its interest as cleverly as he does; he is vigorous and sober, and essentially of French tradition. His last volume 'La Petite Roque' confirms me in this opinion. There are unfortunately enormous *lacunes* in M. de Maupassant: he is dry, not much of a thinker, narrow in his views, and poor enough in general ideas. He has been compared to Mérimée, a reasonable comparison if the latter is viewed only as a narrator; but Mérimée had besides a wide cosmopolitan culture, an erudition, an understanding, and a critical keenness far superior to those of the young writer whom some would place in the same rank.

M. de Goncourt and M. Huysmans come immediately after M. Zola and M. de Maupassant, and these four are followed by a host of imitators. M. Huysmans has re-edited his 'Croquis Parisiens,' written in a tone of ill-humoured pessimism, but picturesque and artistic. M. de Goncourt has republished in one volume his 'Pages Retrouvées,' a collection of entertaining articles. We have also the posthumous publication of 'L'Insurgé,' by Jules Vallès, a former member of the Commune and one of the precursors of naturalism. 'L'Insurgé' is the third part of the trilogy called 'L'Enfant, le Bachelier, l'Insurgé': an autobiographical work, frequently coarse and bohemian, full of vanity, pretension, and insincerity; in some parts sympathetic, but on the whole unpleasant. These are followed by 'Curieuse,' by M. Péladan; 'L'Opium,' by M. Bonnetain; 'La Faute des Autres,' by Maurice Montégut; 'La Fin de Paris' and 'Le Boulet,' by René Maizeroy; 'Un de Nous,' by Hugues Leroux; 'Johannès fils de Johannès,' by Marcel Girette; 'Confession Posthume,' by Paul Margueritte, &c. I could enumerate by dozens the ephemeral works which, though not wholly devoid of a certain cleverness nor of a touch of originality, are steeped in realism and brutal pessimism; which have neither ideal nor new intellectual horizon, nor—to sum up in one word—interest. Some few books descend lower still, and literally wade in the mud with a determination to be licentious: I pass these over in silence.

By the side of the coarse or narrow naturalism whose diverse manifestations, and whose leaders and soldiers, I have just mentioned, there exists happily a wider and more human realism, which paints both ugliness and beauty, which tempers severity by benevolence, and lifts up prose by poetry. It seeks to describe man as a whole, with his lights and shadows. Literature during the last year has been indebted to this form of realism for several works of merit, the subjects of which are drawn from city or country life, and even from distant lands and peoples.

Among the scenes of country life I must first mention 'Monsieur Jean,' by M. Ferdinand Fabre, one of the most conscientious novelists of the day, who for the last twenty

years has made a study of the Cévennes mountaineers, his countrymen, and especially of clerical life, with which he is intimately acquainted and paints with masterly touches. He has been called, not undeservedly, the Balzac of the Catholic clergy. 'Jean de Jeanne,' by M. Emile Pouillon, is a small masterpiece of reality and poetry; the favour it has found with the public has placed this comparatively new writer in a high class, and encouraged him to produce further work. 'Merlette,' by M. Rémy de Gourmont, is a delicate and melancholy idyl of the Avranchin country, written in very pure style. 'La Fille à Blanchard,' by M. Jules Case, is, of a firm and artistic execution; it begins with a scene of delicious freshness, and goes on to narrate the history of a country Romeo and Juliet. Among our younger novelists M. Jules Case is one of the few who have given proofs of a real elasticity of talent; his name will therefore serve to bridge the gap between the idyllic school and those of our authors who move in more complicated conditions than those of country life, in circles the analysis of which demands not only acuteness, but even subtleness of mind. M. Jules Case's 'Une Bourgeoise,' published in 1885, is the work of a sensitive analyst in whom are blended a power of mournful observation and a tender melancholy. It would seem to mark a place for M. Jules Case in what I may call the psychological sentimental school. Among other disciples this school has M. Antony Blondel and M. Paul Bourget. The former, to whom the epithet "original" fully applies, has written one of the most curious works of analysis of the year, 'Le Bonheur d'Aimer.' He is as yet little known by the general public, whom he repels by his misty strangeness and also by certain defects and inequalities of composition; but he has frequently astonished *lettrés* and *dilettanti* by positive flashes of psychological intuition. He is mistaken, however, in seeking to paint the visible effects of thoughts and feelings, for he inclines to pure psychology rather than applied psychology; and being better qualified to analyze the conditions of the inner soul, he does not succeed in working up a lifelike picture of its external manifestations. Nevertheless I found considerable expectations on M. Blondel, for he is young and has the future before him. Let him but keep to the study of the inner life, of intimate feelings, and he will yet write a masterpiece. M. Paul Bourget, whose literary baggage was already considerable, has augmented it by his 'Crime d'Amour.' He is unquestionably, with M. Pierre Loti, the most remarkable literary figure of that generation of writers who in 1870 were in their twentieth year, and to whom belongs the immediate future. I shall even go so far as to say that for a wide understanding, for cosmopolitanism, and a subtle sympathy with the European mind in this century, with its intellectual or moral forces and subtleties, M. Paul Bourget has few equals in the preceding generation; and that M. Taine and M. Renan alone are his elders. Nothing was more difficult to write than his 'Essais de Psychologie Contemporaine,' upon which he has brought to bear such knowledge and impartiality, and has treated with such nobility of idea, as not one of his supposed rivals could even have

approached. M. Bourget has written no other essays, and it is probable that he will for some time to come confine to the framework of the novel a whole series of psychological studies. To all the latest discoveries of science and analysis in the moral domain he adds his personal observations and experience; so that his novels, still impregnated with poetic grace and a supreme elegance of style, find equal favour with *lettrés* and with readers in the fashionable world. I must add this piquant detail, that M. Bourget is as famous for his conversation as for his writing; he is one of the Parisian lions, and a great favourite in the *salons* he frequents. And since I have spoken of *salons* and fashion I am naturally led to speak of another painter of worldly customs and manners, M. Henri Rabusson. M. Rabusson deals chiefly with the manners of society, and M. Bourget with its characters. M. Rabusson is an observer and a psychologist, but by no means a sentimental writer; he is on the contrary dry and incisive, and by the peculiar manner of his narratives, intermixed with aphorisms, and the distinction of his essentially French style, he belongs partly to the school of pessimist moralists like La Rochefoucauld, Chamfort, and Rivarol, and partly to the frivolous and dapper novelists of the latter half of the last century, Crébillon *fils* and Laclos. His elegant misanthropy will perhaps attract the sceptical, but will not altogether please those who have not lost faith in everything, or are not incurably embittered because there will always be a class of people who live chiefly on amusements and futilities. In distinguished productions like 'L'Amie' and 'Le Stage d'Adhémar' I must deplore the absence of that indulgence and benevolence which grace the works of M. Bourget, and even of the romantic idealism which pervades the writings of M. Octave Feuillet. M. Rabusson has not the remotest resemblance to the last-mentioned celebrated novelist, from whom some critics would have him descend. The new-comer has inaugurated "le roman naturaliste des mœurs mondaines"—to use the words of a critic—while his predecessor has kept the habit (as in 'La Morte,' published in 1886) of placing a moral thesis behind the principal action of his stories, and of incarnating his belief in virtue and spirituality in noble women like the Comtesse de Thècle and Aliette de Courteheuse. In 'La Morte' M. Octave Feuillet has endeavoured to show that modern science can become a two-edged sword, and fight for or against civilization as it chances to be wielded by a noble character or by one totally devoid of moral sense. I also find a moral in 'Le Père,' by M. Jules de Glouvet, and in 'Princesse,' by M. Ludovic Halévy, one of our wittiest moralists. It is impossible to say whether or not there be a moral problem in M. Georges Ohnet's books; but what *lettrés* know full well is that they are detestable productions, equally devoid of style and of reality. This, however, is not the verdict of a host of shopboys and men, who literally devour them, and who are not averse to M. Delpit's works either, although their success has been less brilliant. 'Les Dames de Croix-Mort,' by M. Ohnet, and 'Mademoiselle de Bressier,' by M. Delpit, are both pervaded with that false idealism which con-

sists in representing purely conventional types and situations of a pseudo-dramatic effect. It is sincerely to be deplored that a writer of M. André Theuriot's merit should occasionally adopt this manner and create such unnatural characters as those of 'Bigarreau' and 'Hélène,' his last two novels. The former work, however, has the advantage of presenting a moral problem, and of pleading against the imprisonment of children in penitentiaries; on that ground 'Bigarreau' belongs to the class of moral novels. I am bound to add that M. Theuriot's defects are amply compensated by his poetic gifts; his descriptions of landscape are famous, and his great speciality is the forest, whose mysteries and solemnity he excels in depicting in pure, fresh language.

I have already spoken of M. Pierre Loti, and sufficiently, I trust, to give the reader a general impression of his talent. I shall now be content with adding that all the works he has given us up to the present time—'Aziyade,' 'Le Mariage de Loti,' 'Mon Frère Yves,' 'Le Roman d'un Spahi,' 'Pêcheur d'Islande'—are absolute masterpieces of description, sentiment, and style. The last, 'Pêcheur d'Islande,' is the story of a sailor of Paimpol, whom the sea ravishes from his betrothed; it is nothing more, and it is admirable. M. Pierre Loti, whose real name as lieutenant in the navy is Julien Viaud, promises to be one of the most illustrious names in French literature of this century. After him a few authors of a certain distinction, though far inferior to him, have presented us with pictures of tropical life in the framework of novels. M. Robert de Bonnières's 'Baiser de Maïna' is a story of Benares in India; 'Sous le Burnous,' by Hector France, is a series of Algerian scenes; and M. Paul Bonnetain has laid the scene of his 'Opium' in Tonkin and Indo-China, which he visited a year or two ago. Madame Judith Gautier, daughter of the illustrious writer of the same name, takes us into the East, and narrates in her 'Iskender' the history of Alexander the Great according to the Persian legends and traditions. Madame Gautier has inherited the fine plastic style of her father and his serenely artistic execution.

From the exotic to the fantastic there is no great distance, and I must make special mention, among those of our writers who have been directly influenced by Edgar Poe, of M. Villiers de l'Isle-Adam, whose exceedingly strange book 'L'Ève Future' made some stir in literary circles last summer. There are powerful touches and some of the finest rhetoric of the epoch in this work; but for that very reason 'L'Ève Future' might prove a deception and a snare, and conceal under this fine style a spurious rather than a real originality. Moreover, as far as perfection in art is concerned—and I cannot but make great reservations as to whether this art denotes any novelty of ideas—I know nothing superior to a *nouvelle* by the same author, 'Akédyséril,' published last summer in 'L'Amour Suprême.' In the same category of books I must place two bizarre stories by M. Paul Hervieu and M. Émile Dodillon. The first, by M. Hervieu, is called 'Les Yeux Verts et les Yeux Bleus'; the second, by M. Dodillon, is called 'Hémo'; both are

illustrative of scientific research on heredity and hypnotism.

I shall conclude this review of the novels of 1886 with the remark that the lively *gauchis* style still flourishes, and that it would be difficult to display more *verve* and comic wit than M. Abraham Dreyfus has done in 'L'Incendie des Folies-Plastiques,' or than M. Émile Bergerat in his 'Vie et Aventures de Caliban,' a collection of sensational articles published in the *Figaro*, and signed with this Shakespearean pseudonym. M. Bergerat has something more than wit and *verve*; he has ideas, and he is a writer by temperament. Some of the best pages of contemporary journalism have been contributed by him to the *Voltaire* under the heading of 'Chroniques de l'Homme Masqué.' I shall have to speak of M. Bergerat again, *à propos* of dramatic literature. I could now enumerate a few *romans-feuilletons*, but the titles of such works are of no importance, and it will suffice to say that of the authors who cultivate this unliterary, but remunerative style, M. Adolphe Belot, M. Jules de Gastyne, M. Jules Mary, M. Alexis Bouvier, and M. François Oswald have been as fertile as heretofore.

Before touching upon criticism and history it will be advisable to complete my notice of works of the imagination properly so called with a mention of theatrical pieces. But there is almost a complete lack of noticeable material. Since the fall of the Empire the stage has been unlucky, and seems to have fallen into decay. It is long since M. Labiche produced his masterpieces of *gaucherie*; M. E. Augier has not been more productive; M. Sardou now writes merely for money, and cares nothing about art; M. Ludovic Halévy, a truly French artist, devotes himself entirely to novel-writing. M. Alexandre Dumas alone of the elder men still represents the higher dramatic literature, and he brought out nothing in 1886. Except 'Un Parisien,' by M. Gondinet, a delightful *bluette*, the new pieces deserve no more than a bare mention. 'Chamillac,' by M. Octave Feuillet, is false and romantic. 'Renée Maupérin' is derived from the novel of M. de Goncourt, a novel that was not in the least suited for dramatization. 'Monsieur Scapin,' by M. Jean Richepin, is an absurd imbroglia, in which at long intervals one finds some pretty verses. There could hardly be a more beggarly list, but among those who are still young men there are two who may revive our stage and preserve its fame. One of these is M. Henri Becque, who met with two signal rebuffs—rebuffs, however, of the kind that augurs success—when he brought out 'Les Corbeaux' in 1882 and 'La Parisienne' a little while subsequently. What offends the public in M. Becque is the acrimony of his satire. His dialogue is vigorous and full of conciseness and relief, but he makes the mistake of being bitter and ruthless. In one word, like all our realists of to-day he is deficient in kindness and makes no allowances. The other dramatist of whom I desire to speak, M. Émile Bergerat, a writer overflowing with fancy, *verve*, and good humour, would deserve an essay to himself. He is a lineal descendant of Rabelais and Beaumarchais, and one of the latest representatives of the *esprit gau-*

lois. Besides the articles mentioned above, M. Bergerat has produced a number of pieces which he collected the other day in a volume under the untranslatable title of 'Ours et Fours.' One of these, 'Le Nom,' contains one of the best scenes in the modern drama, yet none of these plays has been really successful; for while M. Becque ruins his chances by his bitter irony, M. Bergerat is betrayed by his lack of tact and moderation; he abandons himself to the whims of an exuberant fancy, and confuses his audience. If each of these writers would make a few concessions to the public they would end by gaining its ear. The keen observation of the one, the pathos of the other, might do much to regenerate the stage.

'L'Abbesse de Jouarre' of M. Renan may serve to bridge the transition from the stage to criticism, as this time the illustrious writer has succeeded in giving to some of his ideas a really dramatic shape. His preceding dramas have been, in the form of quite unactable dialogues, developments of theories which tend to resolve themselves into an Hegelian identity of contradictions; but in 'L'Abbesse de Jouarre' there is something dramatic, and one can imagine the effect which the scene between Julie and the Marquis d'Arcy would not fail to produce on the spectator. It is in a sort of access of despairing pity that Julie sacrifices her honour to her lover. This scene, at the close of which the pair, condemned to death, fall into one another's arms, resolved at least to love before perishing, is poignant. Only the close of the drama destroys the opening. The saving of the abbess by M. de la Fresnais and his marriage with her are ridiculous, and form a pitiful descent to prose. It needs all the admiration which a great scholar and admirable writer inspires to enable one to pardon such a forgetfulness of the first principles of the drama and of the respect an author owes to them. In short, 'L'Abbesse de Jouarre' is as much the work of a philosopher and critic as of a dramatist, and, indeed, more so. That of M. E. Melchior de Vogüé, entitled 'Le Roman Russe,' is the work of a critic and a poet. The translations of Gogol, Tolstói, Dostoevsky, Gontcharof, Tchernicewsky, and others are becoming more and more the fashion among us, and M. de Vogüé has deservedly made a reputation by accompanying their publication by a series of parallel essays, brilliantly written and full of solid information. M. Émile Hennequin has printed in the *Revue Contemporaine* a theory of the scientific criticism of works of art, on which I should like to dwell were this the fitting time, as it contains two or three very striking views. The author has chosen for the new science which he desires to found the name of *Æsthepsycho-*logy, and he develops its method in long articles which I can emphatically advise every one to read. Among the studies and essays belonging to the present day I ought further to mention 'Études Littéraires et Morales,' by Mlle. Emma Warnod, a collection full of learning, and containing, among other things, some happy remarks on Charles Kingsley; and 'Les Poètes Lyriques de l'Autriche,' by M. A. Marchand, the second volume of a most conscientious and useful book which tells us about men of considerable ability and too

little known to the public. As I am talking of foreign literature, this is the place to mention M. F. Rabbe's remarkable translation of Shelley. Our public will now be able to form an idea of 'Queen Mab,' 'The Revolt of Islam,' 'Julian and Maddalo,' 'The Cenci,' &c. I hope to see this interesting work completed.

As a whole, the revival of French criticism, which was conspicuous in 1885, has not altogether come to a stop. Good work was produced in 1886, though in less quantity. The volume of M. Raoul Frary, 'Mes Tiroirs,' stands half-way between the volumes of essays devoted to the present and those which deal with the past. M. Frary writes excellent French, his style is concise and clear; his topics are now Agrippa d'Aubigné, now M. Ludovic Halévy, and now the "Tugendbund."

Before dealing with works in history, geography, and philosophy referring to gone-by centuries, I shall mention those dealing with the history, geography, and philosophy of the present century. I may put first the 'Souvenirs du Duc de Broglie,' four important volumes, which will be valuable to historians of the nineteenth century. M. P. Thureau-Dangin has published three volumes of his 'Histoire de la Monarchie de Juillet,' which serves as a species of supplement to the 'Histoire de la Restauration' of Viel-Castel. The work of M. Thureau-Dangin would be more accurate were the author not quite so strong an Orleanist. 'La Bourgeoisie Française' of M. Bardoux recounts the history of the class which ruled us from 1789 to 1848. At the last-named date it was obliged to make way for universal suffrage, that is to say, for democracy properly so called. 'Nos Révolutionnaires' of M. Philibert Audebrand is the work of a man who knows intimately the people of whom he speaks. The fourth and last volume of the 'Lettres d'Exil' of Edgar Quinet also deals with our politics; but we quit France in part with 'Le Colonel Sève,' the old officer of Napoleon I. who became the *generalissimo* of Mehemet Ali, and whose brilliant career is told to us by M. Vingtinier. We are in the Muscovite empire in 'La Russie Politique et Sociale' of M. L. Tikhomirov, and 'La Russie Souterraine' by two Nihilists, MM. Pierre Lavroff and Stepniak. It is literary history rather than political that we find in 'La Correspondance Inédite du Baron de Vitrolles avec l'Abbé de Lamennais,' edited by M. Eugène Forgues, one of the most distinguished of our young essayists, as learned and sagacious as he is brilliant. Thanks to this book we have finally become acquainted with the real proportions of the lofty figure of Lamennais, hitherto but ill understood. To modern literary history also appertains the elegant 'Notice sur Michelet,' which M. Jules Simon read the other day to the Académie des Sciences Morales et Politiques, and to it also belong the two following: 'Histoire Littéraire, Critique et Anecdote du Théâtre du Palais Royal,' by M. E. Hugot, and a book filled with unpublished details written in a chivalrous and brilliant manner, 'Les Trois Romans de Chopin' of Count A. Wodzinski. Several other works of history and travel combined present themselves in an eminently literary form: 'Au Pays du Rhin,' by M. Jean Jacques Weiss, the witty publicist, one

of the most delicate writers of the present day, and 'Notre France,' by Michelet, which is simply a reissue, enlarged it is true, of the sketch which opens the 'Histoire de France.' I may also further enumerate various books, some of them didactic in style, some of them in the shape of letters, others of memoirs, and others of "impressions," such as 'La France Coloniale' of M. A. Rambaud; 'Au Bas Niger,' by M. E. Viard, one of our explorers; 'L'Inde à fond de train,' by M. de Pontevès-Sabran; 'Terre Neuve et les Terres Neuviennes,' by M. de la Chaume; 'Lettres du Tonkin,' by René Normand, a young and brave officer killed in the fighting there; and, finally, 'Le Journal et la Correspondance du Lieutenant Palat,' another officer who had taken up the work of the Flatters expedition alone and of his own accord, and like his predecessor was assassinated by the Touaregs. M. Palat was besides a distinguished man of letters who had written several interesting novels under the pseudonym of Marcel Frescaly. In him our country has lost a gallant soldier and a good writer.

Having finished with the works belonging to modern history, I may refer to those dealing with the past: 'Lettres d'Amour de Henri IV.,' with a preface by M. de Lescure; 'Mémoires sur les Règnes de Louis XV. et de Louis XVI. et sur la Révolution,' par J. N. Durfort, Comte de Cheverny, published by M. Robert de Crèvecoeur; 'François Guyet,' by M. Isaac Uri; 'La Coalition de 1701 contre la France,' by the Marquis de Courcy; 'La Maison Plantin à Anvers,' by M. L. Degeorge; 'Guerres d'Italie, par Montluc,' re-edited by M. A. Baudrillart; 'Deux Campagnes de Turenne en Flandre, la Bataille des Dunes,' by Lieut.-Col. J. Bourelly; and 'La Chute de l'Ancien Régime,' by M. Aimé Chérest. Special praise is due to four books, 'François I^{er}, Portraits et Récits,' by Madame Coignet; 'Les Postes Françaises,' by M. Alexis Belloc; 'Les Huguenots, Cent Ans de Persécution,' by M. de Janzé; 'Les Bourgeois d'Autrefois,' by M. Albert Babeau.

Some works of philosophy and science may conclude my article. 'Science et Politique' is by M. Berthelot; the illustrious *savant* has collected here a number of articles scattered in the reviews. I may further mention 'Philosophie du Droit Civil,' by M. A. Franck; 'Etude sur le Scepticisme de Pascal considéré dans les Pensées,' by M. Édouard Droz; 'Le Langage Intérieur et les Diverses Formes de l'Aphasie,' by M. Gilbert-Ballet; and 'La Psychologie du Raisonnement, Recherches Expérimentales sur l'Hypnotisme,' by M. Alfred Binet.

When the above was written and in type, a work appeared, 'Le Calvaire' of M. Octave Mirbeau, which is exciting much attention. The book is far from being without merit; everybody knows that M. Mirbeau possesses the gift of eloquence and a sense of style; but what is the object of such works? Not only is the story not new, it is simply a repetition in a modern guise of that of 'Manon Lescaut.' What a poor wretch at bottom is the hero! what a misanthropical and cowardly dreamer! He is devoid of every vestige of character, and his judgment of his fellows is most one-sided and false. There is singular love among all

the realists for what is ugly. And since they make such pretensions to artistic conscientiousness in order to have a right to give prominence to evil, why do they leave virtue in the shade? It would seem that it is because their spirit is neither kindly nor broad, and because, above all, they are quite incapable of imagining a character endowed with moral energy. I may also mention, but cannot do more than barely mention, the 'Lettres Inédites de Mdlle. de Lespinasse,' published by M. Charles Henry. It is an interesting volume of literary history, and was issued little more than a week ago.

GABRIEL SARRAZIN.

GERMANY.

THE changes in literary fashions are slower than the political, but equally irresistible. The 9th of April of the year just ended deprived the German people of one of their poets who had risen suddenly into favour, and who died just at the right moment for his reputation. Jos. Victor v. Scheffel enjoyed the dangerous privilege of setting the fashion in two very different poetic domains, song and romance. The somewhat coarse humour displayed in his ballad of the everlastingly thirsty Knight of Rodenstein ("Junker von Rodenstein") and "der Kreuzfahrerschänke zum Schwarzen Wallfisch in Ascalon" gave rise to a flood of students' drinking songs; while the sentimental lyrics in the 'Trompeter von Saecingen,' whose romantic disposition is ill suited to his trumpet, let loose a similar flood of lackadaisical love songs. The romance of the monk of St. Gall, 'Ekkehard,' his best work, half a work of erudition, half a work of fiction, inaugurated the era of hybrid archæological romances. In opposition to the number of imitators of the former style, which had become excessive, while their humour had gradually degenerated into a half-drunken exaltation and their melodious love songs into rhymed commonplaces, "Youngest Germany" has lately produced a reaction with praiseworthy intent, but only moderate talent, the object of which is to give lyrical poetry a higher flight, deeper thought, and moral pathos. The supporters of this movement, for the most part young authors little known, following an example of frequent recurrence in the history of German literature, have formed themselves into a "poetical union," and under the name of 'Young Germany' published an anthology, which forcibly reminds us by its style and aim of the revolutionary 'New Anthology' published by Schiller and his friends at the Stuttgart Karlesschule. There is this difference, however, that the latter desired—as is shown by its device, a lion rampant with threatening claws, and its motto, "In Tyrannos"—to revolutionize society and the state, while the modern union is content to revolutionize lyrical poetry. These latest German poets lay especial stress on being "characters"; their works are certainly not of a nature to endanger the state. The time of political squibs is gone for ever, like that of political elegies now that the German Empire is founded anew, and "most beauteous Strasburg" is reconquered for Germany. The German Muse is richer by an empire and a city, but poorer by a fruitful poetic subject, which she strives to replace

by "Thought Lyrics," national glorification, and devotion to a dynasty. Among the poets of the anthology Carl Henckell and Julius Hart are distinguished by vigour and beauty of form. As in the days of the Göttinger Hainbund which collected around Klopstock, so in the new school, too, the pathos of the ode and hymn is prevalent; the simple "song," such as was produced by the people themselves or by Goethe, of which, among living writers, Martin Greif produces the purest specimens, is seldom found. The lyrics of Johannes Proelss, genuine songs of a healthy spirit untainted by "Weltschmerz," form an exception.

The subject and form of the epic poem 'Engel Kirk,' which the author, Hermann Oelschläger, designates a novelette in verse, will remind English readers of Lord Tennyson. A simple story full of powerful tragedy, the psychological analysis of souls originally blameless, who are urged on to an act denounced by the Bible and by human laws as a crime, it represents in essentials the reverse of the first fratricide. Abel kills Cain in order to maintain, not to overthrow, the peace of the house. Repentance, penance, and moral purification, interwoven with appropriate descriptions of nature, form the main features of the tale. Among these descriptions the most remarkable for vigour of representation and symbolic depth is the picture of the storm, in which a flash of lightning brings about the discovery of the deed and the reversal of fate.

The hostility of the stage against which serious drama has to contend is considered a convenient pretext for excusing our lack of serious dramatists. Now that Adolf Wilbrandt devotes himself almost exclusively to his profession as director of the Burgtheater, Ernst von Wildenbruch, author of 'Marlowe' and of 'Harald,' a play that was crowned by a prize, and Richard Voss, author of another prize play, 'Patrioterin,' share with Paul Heyse the small space left on the boards to tragedy by lightly dressed farce and burlesque comedy. I can but wonder what strange impulse attracted the man who possesses the most delicate perceptions of all German novelists, and who is surpassed by none in his penetration into all the processes of the human heart, which he represents in the easy development of his stories, into the path of drama, where the quick succession of action demands no pleasant lingering, no secret springs of action, but rather quick and drastic characterization. Of Heyse's earlier plays, the national piece 'Hans Lange' had but a doubtful success, and the bizarre tragedy on Mount Vesuvius, 'Don Juan's Ende,' was almost the opposite of a success; and now two new ones have appeared, 'Getrennte Welten,' and 'Die Hochzeit auf dem Aventin,' a tragedy, which are not likely to meet with a better fate. The separate worlds are the park of a nobleman's castle and the little garden of a widow, situated quite close to one another, and these are inhabited by the nobleman's daughter, who is promised in marriage to a rich cousin, and the widow's son, who belongs to the middle class, and for whom his foster-sister cherishes a secret love. Of course, the daughter and the son have made each other's acquaintance like Pyramus and Thisbe through, or rather over, the hedge which

crosses the centre of the stage. According as the author desired the lovers to conquer, or be conquered by, this obstacle which parts them, this state of things gave him the elements for either comedy or tragedy. The originality of this work consists in his writing neither one nor the other, but making both parties, after some very sensible, though rather commonplace reflection, think better of it; whereupon both "worlds" remain separated: the noble lady marries her cousin the count, and the young engineer his foster-sister, who belongs to the same class as himself. This result, which might be agreeable in a novel, staggers us somewhat on the stage. The author assumes a series of inner changes slowly and leisurely developed, for which there is no time in a quickly terminating drama. The 'Hochzeit auf dem Aventin' is one of the not yet extinct "Roman tragedies" dealing with the time of the emperors, which Fr. Halm introduced by his 'Fechter von Ravenna,' in which he was the first to bring Caligula with success on to the stage. After Wilbrandt had set the example Nero and Claudius became popular for a time, and then Heyse reintroduced Caligula in their place. The action moves round Cloelia, a beautiful woman, who was born a slave. The tyrant, afraid of a revolution headed by her lover Piso, carries her off on her wedding day, and sends her back, though actually unharmed, with the slave mark branded on her forehead. The lover, it is true, is made by the author to overlook this mark, though it is improbable that a Roman patrician would do so; but the bride does not overlook it, for the wife of the future emperor must not be a slave. The rightful pathos of her death, which results from this, is weakened by the fact that both Piso and Cloelia had long been aware of her base birth, and therefore the tragical result is produced not by her birth as a slave, but by the accidental circumstance that she is outwardly marked as such. As Heyse's first-mentioned works abound in witty, though somewhat lengthy dialogue, so this latter, as we should expect from one who is naturally a poet, abounds in high flights of language; while in theatrical splendour, for which the luxury of imperial Rome serves as an excuse, it often comes near the French spectacular pieces. Wildenbruch's latest piece 'Das neue Gebot' has been excluded from the royal theatres on account of the awkward nature of the subject. It represents the tragic conflict caused in the hitherto happy domestic life of a German parsonage by Pope Gregory VII. forbidding the marriage of priests. In 'Brigitta,' by R. Voss, I notice a remarkable moderation as compared with the earlier writings of this original and vigorous dramatist, and in consequence it has met with success in several different theatres. National drama, in which the Austrian writer Ludwig Anzengruber was distinguished for startling truthfulness and striking realism, has found a worthy successor to him—now that he has withdrawn from dramatic art, and devoted himself with equal success to novel-writing—in Ferdinand von Saar, whose peasant tragedy 'Eine Wohlthat' is remarkable for drastic vigour, as are also his 'Thassilo' and 'Tempesta.'

If the end of comedy were solely to pro-

voke laughter, the modern German stage might be content with possessing in G. v. Moser and Fr. v. Schönthan a new, though not improved edition of the former ruler of the stage, Kotzebue. Doubtless both have at their command a considerable array of comic resources, and some of the types they have created—as, for instance, that of the lieutenant of the Guards, Reif-Reiflingen—have become such favourites that the authors have ventured to introduce them as permanent figures in several of their highly popular plays, which follow one another in quick succession. Attempts at higher comedy are scarcely found except in O. Blumenthal's plays, of which the latest, 'Ein Tropfen Gift' and 'Der Probepfeil,' show marked development in clearer delineation of character and the construction of plot. In A. L'Arronge, author of the middle-class comedies of pathetic and family life 'Mein Leopold' and 'Doctor Claus,' we have a revival of "old Iffland," but one that bears to his prototype much the same relation that Berlin "Weissbier" does to the produce of the best Bavarian breweries. Moser's farce 'Der Bureaukrat,' Schönthan's burlesque comedy 'Der Raub der Sabinerinnen,' the slightly socialistic comedy 'Die armen Reichen,' by Hugo Lubliner, and Fritz Brentano's little play on a well-worn subject, 'Durchlaucht haben geruht,' nearly exhaust our comic flora.

The singers of ballads and love ditties, who, as Paul Heyse punningly said, set their light upon Scheffel (German for "bushel"), have by his death lost that light. Still the impulse given by his 'Ekkehard' survives, and works directly in the domain of Teutonic, indirectly in that of Oriental and classical antiquity. The former is the speciality of Felix Dahn, the learned historian of the general migration, whose latest social and historical novel, 'Die schlimmen Nonnen von Poitiers,' bears the same relation to his principal work, 'Der Kampf um Rom,' that a charming arabesque does to a tragic historical painting. The "naughty" nuns are really not nuns at all, but forty noble court ladies, who are brought up in a girls' school established by one of the Carolingians, and whose education leaves much to be desired. Oriental archaeology has not of late blossomed into any new novel, now that G. Ebers is silent for a time (though a new tale from his pen, 'Die Nilbraut,' is announced); in classical archaeology the preference shown for Rome has lately been transferred to Hellas. This year its representative is the same Ernst Eckstein whose 'Claudius' last year presented to us the time of the Roman Cæsars, and his novel 'Aphrodite' may, in regard to colouring and local knowledge, not unworthily take a place with its predecessor in this domain, R. Hamerling's 'Aspasia.' It is a disadvantage for its plot that the fate of the heroine is made to depend on a superstition incomprehensible to modern readers, according to which whatever is said in the sanctuary of the goddess must of necessity be accomplished. The two opposing dangers to which archaeological fiction is exposed are the introduction of modern sentiments into the ancient world, and the assumption of antique feeling in the modern reader, and of these our author, while avoiding the former, has fallen into the latter. On the other hand, the opposite mistake has

been made in Oskar Linke's novel 'Liebeszauber,' in which the scene is laid in the time of Pericles, and an attempt is made to disguise the want of local colouring by laying on sensual attractions thickly.

In Carmen Sylva's novel 'Astra' we must admire not only the knowledge of conditions of life and character to which high-born ladies do not easily obtain access, but also the boldness with which the accomplished Queen of Roumania openly displays this knowledge. Carmen Sylva is no mere Keepsake poetess; her works possess a stern vigour and an unvarnished fidelity to nature such as are seldom found at courts and most seldom beneath the crown. Hitherto modern German fiction, when it attempted to represent exotic life, has usually turned to Italy, but Queen Elizabeth has opened up a new field for it in modern Dacia. Still the fondness for the Hesperian peninsula has by no means diminished, as is proved by such novels as E. Eckstein's 'Violanta,' and R. Voss's 'Der Sohn der Volskerin' and 'Die Neue Arria,' which latter its author designates a Roman village tale. German life belonging to a time which, though not far distant, is wholly forgotten, is described in W. Jensen's historical novel of the wars of the French Revolution, 'Am Ausgang des Reichs,' whose brightly coloured picture of a small ecclesiastical state irresistibly broken up by the shock of the Revolution on the other side of the Rhine suggests to us H. Koenig's well-known 'Clubbisten von Mainz.' Here is represented the old Empire with powder and wigs, while in Julius Grosse's novel 'Der getreue Eckart' and Hugo Lubliner's 'Gläubiger des Glücks' we find the new Empire with its *Pickelhaube*. In this latter very socialistic picture, and even more in the stories 'Aus dem Leben,' by Henriette von Siedmogradska, the new metropolis Berlin, fast growing into one of the capitals of the world, is represented in such a crassly realistic light that the reader feels himself reminded of the naturalism of the French school. The latest work by Spielhagen, the greatest of German novelists, 'Im Heilbade,' which appeared at first in the form of a book, like its predecessor 'Angela,' does not come near his earlier works, 'Hammer und Ambos,' 'In Reih und Glied,' 'Nach der Sturmflut,' nor even his "epoch-making" first work 'Problematische Naturen.' The social pathos that animated these and raised them above the common mass of entertaining literature is gone, and in its place have come the technique of a virtuoso and minute *genre* painting. Peasant romances, which since Auerbach's Swabian "Dorfgeschichten" have become a good deal coarser and more realistic, prefer to seek their subjects among the German Alps, where Austrian and old Bavarian authors, such as Rosegger, Anzengruber, H. Schmid, and L. Ganghofer, feel themselves at home. L. Anzengruber's 'Der Sternsteinhof' supplies a novel in peasant costume, remarkable for its striking characters and startling truthfulness. The latest speciality is a style that might be designated the "ecclesiastical"; of this we have specimens in P. Heyse's 'Roman der Stiftsdame' and E. Marriott's (E. Mataja) 'Der geistliche Tod.' The former seeks his subject

in the half-worldly, half-spiritual sphere of a convent for noble ladies. The latter paints in simple, but all the more telling colours the life of a solitary country priest, who as a punishment for anti-celibate tendencies, against which he has earnestly fought, without succeeding in extinguishing them, is banished by his spiritual superior to an inaccessible, unhealthy corner among the mountains, which bodes to him, as to all his predecessors, certain death, and therefore is named by the people with cruel tragedy "The Priest's Death."

Among tale-writers, not even Theodor Storm, who, as Catalani said of Henrietta Sontag, is great in his own domain, but his domain is a small one, can dispute the palm with Paul Heyse. Heyse's latest (eighteenth) collection of 'Novellen' contains, besides the delicate double picture 'Himmliche und irdische Liebe,' one of those precious gems of the story-telling art which, though daringly realistic, are yet tinged by the brightest poetic charm: 'F.V.R.I.A.,' which can only be compared with the same master's delightful 'La Rabbia.' Of the two authors who come nearest to him in this branch, Gottfried Keller and Conrad Ferdinand Meyer, the latter only has added a new work, 'Die Richter,' to this year's collection of stories, which as usual is more remarkable for quantity than for quality. I may also mention H. Homberger's and K. Frenzel's 'Neue Novellen,' E. Franzos's 'Tragische Novellen,' Conrad Telmann's 'Novellistische Studien,' Rudolf Lindau's 'Auf der Fahrt,' Theodor Fontane's 'Unter dem Birnbaum,' and Ossip Schubin's (Lulu Kirschner's) 'Geschichte eines Genies.' H. Burmester's attempt to follow in the footsteps of Claus Groth and Fritz Reuter by writing a novel in the "Plattddeutsch" dialect ('Hans Höling,' 'ne Geschicht ut Plattdütschen Lann') proves that it is necessary to possess the talent of those two writers in order to avoid the commonplace.

Billers 'Biographie der Markgräfin Barbara von Brandenburg,' though historical, contains more romance than many a novel; as a picture of princely life in old Germany it is a counterpart to the earlier work by the same authoress, which gives us a picture of the middle classes in the 'Life of Barbara Ittenhausen.' The heroine, a daughter of the warlike Markgraf Albrecht Achilles—like the daughter of the Emperor Maximilian, Margaret of Austria, who wrote as her own epitaph, "Trois fois mariée et morte pucelle"—was several times a widow without ever being a wife. Her first husband, Duke Heinrich von Glogau, died when she was twelve years old; the second, Wladislaw, King of Bohemia and Poland, she never saw in the whole course of her life. We cannot, under the circumstances, be surprised that the solitary lady fell in love with a "handsome and brave knight," as her "letters and diaries" tell us. It is quite in accordance with those times that this connexion should be broken off by her royal relations, and the "criminal" who had forgotten duty and honour imprisoned for life in the family fortress Plessenburg. The richly coloured pictures of court and domestic life—of the tournament and the assembly of princes ("Fürstentag") at Ansbach, at the former of which the lovers first meet, while at the latter they are judged—

present a picture of the times as remarkable as it is faithful. A. Wohlwill's monograph 'Georg Kerner' is less romantic, but no less full of adventure, and far more visionary. The hero, a brother of the Swabian poet and seer of ghosts, Justinus Kerner, whose hundredth birthday was celebrated this year with due ceremony in the "haunted tower" at Weinsberg, was one of those German idealists who, overcome by the excitement of the liberation of nations and deliverance of the world, threw themselves into the current of the French Revolution, either, like Georg Forster, to perish in it, or, like Carl Reinhard, to become minister and ambassador of the Republic, and count of the Empire. The district between the Black Forest and the Swabian Alb has supplied the German nation with a stately array of men distinguished by genius and character; of these remarkable examples, extending from Schiller to Strauss, are supplied by the witty essays of Wilhelm Lang. The 'Lebenserinnerungen' of the once popular novelist Lewin Schücking belong to the literary circles of the time before the German Revolution. The memoirs of contemporary politics to which Carl Biedermann, one of the leaders of the "Nationalverein," has given the title 'Mein Leben und ein Stück Zeitgeschichte,' deal with the liberal and parliamentary movement before and after the assembly in the Paulskirche. The diplomatic memoirs of Count Vitthum v. Eckstädt, who was for some time in the Saxon, and afterwards in the Austrian, service, do not come up to the general expectation, because they deal more with society than with politics. On the other hand, the correspondence of Arnold Ruge (1825-80), the revolutionary philosopher and philosophical revolutionary, which Paul Nerrlich has edited, is of unusual interest, not so much on account of its contributions to contemporary history, which are inconsiderable, as by the insight it gives into a most original, thoroughly German character, who was, moreover, an excellent correspondent. Ruge, who in his youth, when a student and member of a *Burschenschaft*, paid for his enthusiasm for the establishment of German unity by several years' imprisonment in the Prussian fortress of Colberg, had the honour in his old age of receiving from the Iron Chancellor a pension as an acknowledgment of the services which he had rendered the German cause. The Revolution of 1848 divided his life in two distinct parts; according to his own statement, it was "the end of the German theory, the beginning of the German practice," although I cannot say that his own practice contributed greatly to the glorious result. While Hegel's dialectic preponderates in Ruge's letters accompanied by native simplicity, musical romanticism and humour in the style of Jean Paul dominate the 'Jugendbriefe' of Robert Schumann, edited by his widow. The future musician was deeply imbued with the principles of the "Davidbündelei," to which he himself and some like-minded friends belonged, and attacks the existing fashion, Rossini and Meyerbeer, just as the Wagnerites of to-day do the opera.

Since the opening of the Goethe Archives in the house in the Frauenplan at Weimar literary history is almost coextensive with

Goethe investigation. Wilhelm Scherer, the most competent writer in this domain, in whose hands was in part the direction of the critical edition to be published of Goethe's works, and who, it was expected, would at length produce a worthy biography of the poet, was prematurely carried off by death on August 6th. The last fruits of his work appeared together in a collection of his essays on Goethe, which contains his well-known attempts to restore and complete some of Goethe's sketches and fragments, as, for instance, 'Pandora' and 'Nausikaa,' and also several things as yet unpublished. In his linguistic studies Scherer was a worthy successor to the traditions of Grimm and Lachmann; in taste and æsthetic criticism he was far superior to most of his colleagues, who exhaust themselves in the collection and investigation of detail. His loss is the more to be regretted because, as his chief work, the 'History of German Literature,' shows, he had reached the height of his intellectual development, and had freed himself from the fetters of dominant academic prejudice and one-sided judgment, especially in regard to Middle High German poetry. Not inferior to Gervinus in width of reading and command of his subject, he surpassed him in æsthetic feeling and original criticism. Julian Schmidt (ob. March 27th), another literary historian, who from his lack of these two qualities resembled Gervinus more closely, and who at one time exercised an unduly great influence, did not live to complete his new (last) revision of the 'Geschichte der Deutschen Literatur von Leibnitz bis auf unsere Zeiten.' Of the five volumes it was to embrace only the first is published; it is said that two others have been found ready among his posthumous papers. O. Goedecke's 'Grundriss zur Geschichte der Deutschen Dichtung,' a work which literally corresponds to the statement on the title-page "from original sources," has reached the third volume, and with it the time of the Thirty Years' War. The second part of Erich Schmidt's excellent biography of Lessing has appeared. G. von Loeper, a sound and experienced critic, who had been appointed, together with Scherer, by the Goethe Society at Weimar to superintend the publication of Goethe's works, has issued an explanatory and critical treatise, 'Zu Goethe's Gedichten.' There are some interesting details in Biedermann's 'Goetheforschungen' and the 'Goethejahrbuch.' Father Baumgartner, S.J., in 'Der Alte von Weimar' and 'Aus Weimar's Glanzzeit,' supplies the strange spectacle of Goethe judged from an Ultramontane point of view.

Ranke's death (May 23rd) and G. Waitz's (May 24th) removed from the literary stage the Nestor of German historians, and on the day following his intellectual successor. It is not yet certain whether the 'Universal History' thus interrupted will be continued from the papers left by Ranke. The publication of the 'Monumenta Germanie,' directed by members of the three literary academies at Vienna, Berlin, and Munich, is not checked by the death of the president, Waitz. Among the year's historical publications, A. Gindely's 'Geschichte Wallenstein's während seines ersten Generalates' (1625-1630) is a kind of supplement to one of the last works of Ranke, embracing

the last four years (1631-1634) of the great *condottiere*, who, in spite of the yearly increase of literature on the subject, still remains an enigma. Gindely finds fresh cause for accusation against Wallenstein in the immense wealth which he acquired, chiefly by purchasing the confiscated estates of the Bohemian Protestants who emigrated after the fall of the Winter King. On the other hand, his apologist Hallwich, and another historian, Bilek ('Beiträge zur Geschichte Wallenstein's'), are trying to prove that in so doing he was acting quite honourably—at any rate, according to the ideas of his time. This work, as well as a contribution to Austrian historical literature, which is at present most active, Kroner's 'Zur Geschichte Oesterreichs im Zeitalter der Französischen Revolutionskriege' (1792-1816), strike the mean between historical writing and publication of original documents, for the documents are copied direct, and connected by a thread of narrative. The last-named work is especially interesting because it is founded on the papers of Archduke Johann, who was himself closely concerned in the events. Interesting in a similar manner is the work by the editor of the Metternich memoirs, Alf. v. Klinkowström, 'Oesterreichs Theilnahme an den Befreiungskriegen,' which contains the memoranda of Gentz, now published for the first time, and the hitherto unprinted correspondence between the diplomatic and military leaders of the coalition, the Princes Metternich and Schwarzenberg. To Napoleon's time, too, belongs the correspondence between Queen Catharine, by birth a princess of Würtemberg, and the carnival King Jerome of Westphalia, which is remarkable on account of its contents as well as of the correspondents. As Gindely's above-mentioned book completes a work by the German Thucydides, so L. Pastor's 'History of the Popes,' calculated for six volumes, supplements another of Ranke's chief works, by opposing the Catholic conception of Roman policy to the Protestant with equal learning and vigour. A portion of German history hitherto singularly neglected, the time of Leopold I., whom his flatterers called "the Great," is represented by Erich Joachim in 'Die Entwicklung des Rheinbundes von 1658.' German history at the time of the "Counter-Reformation" is treated in a book bearing that title by Moritz Ritter; and Droysen's 'Geschichte Friedrichs des Grossen,' intended to be a long work, has reached the fourth volume. The comprehensive collection of histories of the European states has received additions in Caro's 'History of Poland,' Wenzelburger's 'History of the Netherlands,' and Heineemann's 'History of Brunswick and Hanover.' In the 'Allgemeine Geschichte in Einzeldarstellungen,' edited by Oncken, there have appeared Ed. Meyer's 'Geschichte des alten Aegyptens,' Fr. v. Bezold's 'Geschichte der Reformation,' and the second volume of the editor's 'Zeitalter der Revolution.' Besides these, honourable mention should be made of Ottokar Lorenz's politico-historical essays 'Die Geschichtswissenschaft in ihren Richtungen und Aufgaben,' which are of importance for the general conception of history as a science; and among remarkable productions in the domain of legal and constitutional history, so closely connected

with the political, H. Siegel's 'Lehrbuch der Deutschen Rechtsgeschichte,' noticeable for clearness and accuracy, and R. Gneist's work, which even after Hallam may be instructive to English readers, 'Das Englische Parlament in 1,000 jährigen Wandlungen vom 9 bis zum Ende des 19 Jahrhunderts.'

Among works of ethnographical interest the first place may be assigned to the richly illustrated, splendid work 'Oesterreich-Ungarn in Wort und Bild,' which is now appearing under the auspices of the Crown Prince of Austria. It is an unusual and noteworthy circumstance that the future ruler of one of the chief European states, in combination with the best literary and artistic authorities, should give public proof of his thorough knowledge of, and sincere affection for, the numerous and various peoples and countries which his sceptre must some day sway. No one who reads the Prince's own introduction to this extensive undertaking, his enthusiastic description of the land of his birth and his native city Vienna, and his account—correct scientifically, and attractive poetically—of the charming mountain district, the Wienerwald, extending from Vienna to the Alps, will fail to recognize the literary gifts (remarkable not only in a prince), the warm heart, and the noble disposition of the royal author. Among single essays by experienced hands the 'Geschichte der Wiener Musik,' by Ed. Hanslick, the 'Geschichte der Wiener Schaubühne,' by L. Speidel, the 'Oro- und Hydrographische Gemälde der Monarchie,' by A. v. Sonklar, and several others, deserve a wide recognition; the illustrations by Alt, L. H. Fischer, and others show artistic talent and exhibit the perfection of technical reproduction. Of the same character as these descriptions of the Austrian Alps are the charming 'Natur- und Lebensbilder' from the Bavarian Highlands, edited by Max Haushofer from the posthumous papers of C. Stieler, the prematurely deceased author of the splendid 'Hochlandslieder.' Franz von Löher, the well-known ethnographer and traveller, has collected from all the regions of the world 'Neue Beiträge zur Länder- und Völkerkunde.' Among other works of travel worthy of notice are, for their subject, the wanderings of the well-known ornithologist Gust. Radde, 'An der Persisch-Russischen Grenze,' and his account of the little-known Talysch and its inhabitants; while Max Eyth's 'Wanderbuch eines Ingenieurs,' which describes in simple and natural language the adventurous journeys necessitated by his profession through the three continents, Europe, Asia, and Africa, is interesting on account of the fresh and genial character of the writer.

Philosophy, which, like Alba in Schiller's 'Don Carlos,' comes "at the end of all things," shall here, too, form the conclusion. If Hegel's statement is true that philosophy, like Minerva's bird, only begins its flight at twilight, then at the present moment, when Germany's sun is happily shining in noonday splendour, we must not expect anything great from it. The philosophical testament of a poetical philosopher, published, under the title 'Die Harfe von Disatherrin,' from among the papers of Alexander Jung, who died a little while

ago (August 20th, 1884) at the age of eighty-five, gives a picture of this ancient veteran of the old Hegelian school, supported as it appeared in his lifetime by the ever-youthful inspiration of an indestructible idealism, enthusiasm, and optimism, in place of which, among the disciples of Schopenhauer and Hartmann, materialism, cynical sentiments, and pessimism have gained ground. Scientific men, on the other hand, particularly physiologists and anthropologists, whose problems involuntarily touch on the domain of philosophy, and in particular of psychology, are yielding to a spiritualistic impulse that attracts them beyond the limits of the material. The science of man, according to the opinion prevalent among naturalists, is a chapter in zoology. The 'Entwicklungsgeschichte des menschlichen Geistes,' by Gustav Haeuffe, of which the first part previously published contains "Anthropology," traces back the essence of man's nature to an absolute and indissoluble union of the corporeal with the psychic element, the spiritual soul with the material body—a method that reminds us of Hegel, who had incorporated anthropology as the first chapter of his theory of the subjective intellect, that is, according to his use of language, of psychology, an arrangement in which he was followed by his school. Dubois Reymond's thoughtful and well-expressed 'Akademische Reden' reveal the irresistible need of something beyond this material world in their acknowledgment of "world-riddles" and of psychic phenomena as accompaniments of physical processes. The physicist E. Mach's clear-sighted 'Beiträge zur Analyse der Empfindungen' keep within the limits of "psycho-physics," without throwing any doubt on the existence of the psychical. However, the collected essays of W. Wundt, who was bred a physiologist, prove that even an investigator who starts from purely empirical causes feels the need not only of philosophy, but also of the special branches that have always been included under this head, psychology, logic, ethics; while even metaphysics, though fallen into contempt, is asserting itself again, however much the aim of this new inductive science may differ from the old speculative one that bore the name. J. Volkelt's 'Erfahrung und Denken' is a criticism of the Positivist philosophy, and at the same time professes to be a critical foundation of the theory of cognition. Among works dealing with the history of philosophy, C. Werner's comprehensive 'Geschichte der Italienischen Philosophie' (as yet five volumes) is a book with which Italy in its own literature can find nothing to compare. Ludw. Strümpell's 'Einleitung in die Philosophie' excellently carries out the didactically correct intention of introducing the problems of philosophy historically from the point of view of the successive attempts at solution. The first part of a 'Geschichte der Aesthetik seit Kant,' the fourth complete history of this branch since the first published by R. Zimmermann in 1858, has just appeared by Ed. v. Hartmann.

ROBERT ZIMMERMANN.

GREECE.

For some time past there has been a notable increase in our literary activity, owing in a considerable degree to the better organization of our bookselling arrangements. If in spite of this progress not many works of importance appeared in 1886, the cause of this is to be sought in the disturbed state of politics, which almost through the whole of the first six months of the year kept Greece in a state of suspense.

There is, at any rate, little to show in the way of *belles-lettres*. Not without interest is the appearance at Zante, the native place of Foscolo and Solomos, of a magazine devoted to poetry. *The Poetic Flower Garden* is published weekly by M. Tsakalios, who himself has written much verse, and contains productions of contemporary Greek writers, both young and old. It is not to be denied that a good deal of straw intrudes among the flowers. Some agreeable poetry is to be found in C. Palamas's 'Songs of my Home,' which express pretty fancies and often deep feeling in a concise, but frequently clumsy form. His sentiment is pleasant, and he is able in many instances to soothe and stimulate his readers at one and the same time, as, for instance, in the 'Youth of the Grandmother,' the best piece in his book. National traditions and warm Greek patriotism go to make up the 'Recollections and Hopes' of Demetrius Kokkos. The subject of 'The Judgment of Bochoris,' a play by Demetrius Koronilas, is an episode in the history of ancient Egypt. A pretty volume of 'Tales and Recollections' consists of a collection of eight contributions to the journals of recent years gathered by G. Drossinis, the author. He knows how to paint with warmth and truth lively pictures of popular life or tell popular legends. From the same inexhaustible source have such writers as Dem. Bikelas, Angelos Vlachos, and Andreas Karkavitsas drawn, whose stories have appeared in the *Hestia* and *Hebdomas*. In 'Pro Patria' several of our best writers have contributed a memorial to those killed or wounded on the Græco-Turkish frontier from May 9th to May 11th.

In this connexion it should be mentioned that the scanty ranks of our poets have sustained the loss of two veterans, Theodore Orphanidis and George Paraschos, both advanced in life. With poetry Orphanidis combined botany, and long taught it at the University. He distinguished himself in the science, adding to the Greek flora several plants hitherto undetected, and some of them are called after him. As an author he became known in the forties by his political satires, and later published several poems, among them four narrative poems—'The Tower of Petra,' 'Hagios Minas,' 'Chios under the Yoke,' and the satirical 'Tiri-Liri.' Paraschos published a number of national poems; he translated 'Hernani' into Greek, and was preparing a Neo-Hellenic version of the *Iliad*. He was at work on this when a sudden but painless death overtook him. Both translations remain unprinted, barring a few extracts.

The first place among the philological publications of 1886 is due to the collection of the letters of Adamantios Coray. The correspondence of the celebrated philologist, who published a whole library of ancient

authors in the first decades of the century and laid the foundations of the Neo-Hellenic style, has previously attracted the attention of scholars both in and out of Greece. The present collection fills four thick volumes, and, though making no pretension to completeness, is superior to former ones in interest and copiousness. It is interesting as throwing light not only on the studies of a deep-thinking and magnanimous man, but on the state of matters in France during Coray's stay in that country. The preparation of this edition was confided, by a committee formed in Marseilles to publish Coray's works, to the late Andreas Mamoukas, and after his decease his place was filled by a Chiote professor, Nicolaus Damalas of the Theological Faculty of the University of Athens. It is to be regretted that the book is disfigured by several printer's errors and lacks an index.

Athanasios Papadopoulos Kerameus has issued 'A Brief Account of Palæographical Researches in Constantinople and on the Shores of the Black Sea.' The volume forms part of a library brought out by the Philological Syllogos of Constantinople at the expense of Theodore Maurogordatos, which is designed to make known the MSS. preserved in Eastern monasteries. K. Kleantes at Trieste has issued the first volume of an annotated edition of Pindar with a Neo-Hellenic translation which is to fill five volumes. Philological inquiries and much of linguistic interest will be found in the 'Doctrine of Colours,' by Andreas Kordellas, which is designed to fix Greek terminology in regard to colours. The 'Handbook of the History of Greek Literature,' by Spyridon Sakellariopoulos, though intended for schools, may be recommended to the notice of foreigners on account of its copious, if not complete bibliography of Neo-Hellenic publications on classical authors.

A good historical monograph is Paul Karolidis's 'Notices of the Aryan Tribes in Asia Minor,' and I may also mention the first volume of 'A History of Cappadocia,' by A. Levidis. Antonius Miliarakis, who has for several years made a study of the geography of Greece, has determined to write a systematic comparative geography of the kingdom. The first part, published in 1886, is entitled 'Ancient and Modern Geography of the Prefecture of Argolis and Corinth.' This interesting work is the result of personal investigations, and contains a mass of critically sifted material. A good map is added. The 'Notices of Journeys in Macedonia, Epirus, on the New Frontier, and in Thessaly,' by N. Schinas, a major of engineers, is designed for military purposes.

Archæology and numismatics are represented by a few works. The Gortyna inscription, which has during the last two years attracted the attention of the learned, not only in Europe, but also in America, and given rise to a copious literature of its own, has been the subject of a series of articles in the *Journal* of the Society of Advocates of Athens by a scholarly lawyer, J. Typaldos, which have been collected and reprinted. Paul Lambros has written 'Coins of the Mediæval Rulers of Chios,' in which he has described 150 coins, many of them from his own rich collection, and illustrated his remarks by lithographic plates. The Inspectorate of Antiquities in the Ministry

of Education has issued a volume containing the laws, ordinances, and circulars relating to ancient remains. The first part of a work on 'The Museums of Athens,' undertaken by the firm of Rhomaidēs Brothers, well known through their beautiful photographs of the objects found at Mycenæ and Olympia, is likely to excite general interest. The object is to illustrate the collections by phototypes of typical specimens and by letterpress in Greek, French, English, and German. The opening part contains a general view of the recent excavations on the Acropolis, and seven phototypes of the archaic statues found there. The letterpress is written by the Inspector-General of Antiquities, P. Cavvadias.

SPYR. P. LAMBROS.

HOLLAND.

Now the balance is struck it appears that 1886 closes with a deplorable deficit from a literary point of view. No book has been published, no author has made his appearance, that can compensate us for the loss of Mrs. Bosboom-Toussaint or of Conrad Busken Huët. The former united in her little person a man's independent spirit and a woman's sensitiveness. She was wholly individual, wrote her own style, sometimes tedious enough, yet very often powerful; she adhered to orthodox Protestantism, but her views were mellowed by a large tolerance. Armed with an extensive knowledge of history and a deep knowledge of the human heart, she created such masterpieces as her historical novels 'Het Huis Lauernesse' and 'De Delftsche Wonderdokter.' Perhaps the greatest triumph of her genius is 'Majoor Frans,' in which she ventured to paint a heroine so eccentric that any one but a great writer would have entirely failed to awaken and keep alive the sympathy the reader feels for her. A fortnight after Mrs. Bosboom's decease we suddenly received the tidings of the death of Busken Huët, one of our wittiest and most suggestive authors. By his 'Brieven over den Bybel' he popularized years ago the results of the theological researches of the Tübingen school. His 'Literarische Fantasien' form a series of brilliant essays and criticisms of literary men at home and abroad, in which he has shown many of our old authors in a new light, held up to contempt many a factitious reputation, and encouraged some promising young authors. Of the 'Land van Rubens' and the 'Land van Rembrand' I have often had occasion to speak in former reviews. Though inaccuracies have been pointed out in it and have been refuted by historians by profession, it must be confessed that no book of the last few years has done so much to interest the public in our own history as the 'Land van Rembrand.' Huët's style is always fascinating. However trite the subject might seem, he contrived to make it interesting. No critic ever provoked his readers so much and captivated them at the same time. I believe that even those whose books he reviewed could not forbear taking up his criticisms again and finishing them as soon as the first burst of indignation had a little subsided. All his books have been eagerly bought and read. Yet his gifts ought to have been more publicly appreciated and rewarded, for he had annoyed one party

by pulling down their literary idols; he had shocked the orthodox by the 'Brieven over den Bybel,' and by abandoning the clerical profession; his political opinions were not understood; he had scandalized hundreds by his novel 'Lidewyde'; he was always startling fastidious readers by forcible, but vulgar expressions or outrageous paradoxes; and the wit that sparkled so brilliantly often wounded even when he had no idea of giving pain.

In the series of biographies 'Onze Heden-daagsche Letterkundigen,' Prof. ten Brink has written a good article on Busken Huët; Berckenhoff, Nijhoff, and others have criticized him from various sides; Prof. van Hamel has published an amiable portrait of the "master" who welcomed him so cordially in his Parisian home; and Prof. Quack reminds us of what Huët did for the *Gids*. This periodical, which was founded in 1837, has contributed much to the revival of Dutch literature. The latest number of the *Gids* recalls, in many an article, to our minds the characteristic figures of Potgieter, Bakhuizen van den Brink, and others, who fifty years ago brought about the renaissance in criticism, in prose, and in poetry.

About poetry I have little to say. Mr. Bohl's 'Canzonen' are written in the Italian metre he handles so easily after translating Dante; sometimes there is good poetical feeling in them, but sometimes the thoughts are quite obscure. We have had from time to time a charming poem from Marie Boddaert; some good epigrams, &c., by Florentijn and by Constantijn in the *Spectator*; and a volume of verse by Winkler Prins, 'Zonder Sonnetten,' very original in thought and form. Dr. Schaepman, the best poet among our Roman Catholics and their representative in our Lower House, has published a poem in many cantos, 'Aya Sofia,' in which he groups round that great temple different scenes and characters from the history of Constantinople. The conception is grand, and the poem contains many fine passages; for example, the description of the taking of the city by the Turks.

Some of our younger poets show a great talent for mystification. Under the name of Cornelis Paradys one of them wrote a little volume of seemingly religious verse, 'Grassprietjens,' which is, in fact, a clever parody of the goody-goody poets of the fireside, but which some people took seriously. Verwey, whose 'Persefone' I announced last year, and Kloos composed a nonsensical love poem in many cantos, and had the satisfaction of seeing their 'Julia,' by "Guido," praised by the same critics who had severely disapproved of the poems they had published under their own names. They spoiled the effect of the trick a little by their clamorous exultation at its success.

None of the books published this year by our well-known novelists is above the average. This may be said of Wolters, Ter Burch, Van Duyl, and the ladies Van Woude, Van Giese, and Melati van Java. Mr. van Maurik, Otto, Kuno, Wéruméus Buning, Nieuwland, have taken care that the public shall not lose sight of them. In easy style and talent of story-telling most of these writers are surpassed by Keller. 'In Dienst,' by W. Vosmaer, graphically and yet soberly describes the hardships and toils of a young

private in the barracks. In 'Plicht' Mr. Brooshooft exaggerates the idea of duty, and in 'Alleen in de Wereld' Mr. Witte has proved—that was to be expected—that he has neither the style nor the creative talent required to write a good novel. The descriptions of some parts of Switzerland and the Engadine contain serviceable hints for tourists. Most of Witte's readers will prefer him when he writes about his favourite botany. Two accomplished women have written each a little volume of tales and sketches, some of them evidently inspired by their own experiences. In 'Verhalen en Schetsen' Miss G. Carelsen displays a praiseworthy desire to express her thoughts and feelings sincerely and accurately. The grandmother in Holda's 'Uit de Papieren van eene Grootmoeder' is a gifted and amiable lady who thinks and speaks in a wonderfully modern way for one born about the time of the battle of Waterloo. The 'Sprookje' is one of the best pieces.

The naturalistic school has its disciples too; it is to be regretted that here, as elsewhere, the disciples are more successful in copying the defects than the redeeming qualities of their model. This may be said both of Mr. Cooplandt and of Mr. Netscher, though the latter has the more talent.

If we want to read descriptions of other countries, we have three attractive books before us: Van Nievelt's 'Alpenboek,' an entertaining account of the travels in Switzerland and Tyrol of a poet and indefatigable wanderer; 'Uit Spanje' of Marcellus Emants, who reproduces the impressions he received in the palm gardens of Elche, in Toledo, Seville, &c. The third, Mr. Honigh's 'Noorwegen,' is most instructive, for the writer is thoroughly acquainted with the language, the history, and the literature of Norway. Besides describing the country, he gives a great many details about the manners and morals of the people and good translations of popular songs. About Indian life we may read in Heering's 'Indische Schetsen,' Mr. Buys's 'Twee Jaren op Sumatra's Westkust,' and Pellaer's realistic novel 'Baboe Dalinia.'

In Huf van Buren's new historical novel 'De Laatste der Arkels' the author describes the fall of the house of Arkel, and gives as good an idea as can well be given of the troubles in the days of Jacqueline of Bavaria. General Knoop's 'Herinneringen aan de Belgische Omwenteling' have been published in the "Gulden's Editie," and Ten Hoet has produced some more of his fantastic historical novelettes.

The archives have yielded many results to students. Mr. P. A. Tiele edited several fragments as yet unpublished in his 'Bouwstoffen voor de Gesch. der Ned. in den Maleischen Archipel' (1612-24). Dr. Wynne brought to light some details of the arbitrary deeds of William II. in 1649 and 1650. To understand the history of our old laws and jurisdiction we must turn to the publications of Mr. J. A. Feith, Mr. Riemsdyk, Dr. Pleyte, and Mr. v. Meurs. About our old poets and painters we are always sure to find something new in *Oud Holland*, and about history and archaeology in Fruin's 'Bydragen.' Dr. van Deventer has commenced a popular history of Java, less elaborate and cheaper than the great work of Dr. de Jonge. Ter Gouw has brought the

history of Amsterdam to the middle of the sixteenth century. In Dr. Th. Nolen's monograph on David van Hoogstraaten we get a good glimpse of some curious literary matters belonging to the seventeenth and eighteenth centuries. Cosyn's second volume of Old West Saxon grammar has appeared. Kalff has edited some Middle Dutch epic fragments, and Brill has re-edited Melis Stoke's 'Rymkroniek.' The great dictionary of Prof. de Vries has reached the letter G; Verdam and Andreae have brought the 'Midd. Ned. Woordenboek' to H; and Prof. Franck in his etymological dictionary has nearly finished K. Dr. Johan Winkler has ascertained how many Dutch words are yet to be found in the north of France and the west of Germany. The zeal with which the history of the language and of the country is studied is a consolation in these days of literary mediocrity, and a proof that patriotism is not extinct.

E. VAN CAMPEN.

HUNGARY.

It is with an obituary notice that I must begin my annual report; for Hungarian scientific literature has just sustained a heavy loss through the death of one of its most indefatigable representatives. Arnold Ipolyi, the learned Bishop of Nagyvárad, was suddenly called away from amongst us on the 2nd of December. He was a man of vast learning, of rare accomplishments, and a zealous promoter of science and culture. It is to him that we owe the 'Hungarian Mythology,' in which the tales and lore are collected which relate to the pre-Christian era of the Hungarian nation. By the help of the traces collected of ancient habits, customs, and superstitions we can peer into the dark recesses of Hungarian paganism, and become acquainted, although in feeble outlines, with the shamanic creed the ancient Magyars professed when they conquered this country one thousand years ago. In 'The Artistic Monuments of Besztercebánya' the late bishop proved his thorough acquaintance with the archæology of our country, whilst in his capacity of President of the Hungarian Historical Society he encouraged younger students desirous to investigate the past of their country. In fact, his death is an irreparable loss, not only to the Catholic Church and to science and art, but also to the society of Hungary, in which he always took a prominent part. Shortly before his death the lamented prelate published 'A Magyar Szent Korona és Koronázási Jelvények Története és Műleirása' ('A History and Description of the Hungarian Holy Crown and of the Coronation Emblems'). The Hungarian crown, a much venerated relic, was presented by Pope Sylvester II. to our first king, St. Stephen (1000 A.C.), and in spite of the transformations undergone in subsequent centuries it still forms a rare specimen of old workmanship; and the inscription βασιλεὺς τῶν Σούγκων contributes greatly to the solution of the much-vexed question of the origin of the Hungarians, showing that at the time they were still regarded as Turks, and not as Finno-Ugrians. The late bishop's book gives a minute description of the artistic as well as juridico-political importance of the crown, and is besides a most splendid publication,

owing to the plates of the ornaments and various kinds of engravings.

Turning to *belles-lettres*, I am glad to announce that the complete edition of the works of the late John Arany came out during the year, comprising all such writings of his as had been hitherto scattered in the periodical and daily papers. The publication of his posthumous works is still delayed, but I dare say they will not be kept back much longer, and that we shall be able to appreciate the full importance of this great poet of modern Hungary, who rises far above his contemporaries, and to whom Prof. Frederic Riedl has done full justice in a recently published biography. The want, greatly felt, of new poetry has been supplied by the publication of the complete works of other poets and writers of the last decades. I have before me the collected poems of John Garay and of Michel Tompa, both favourite writers, as well as of Vas Gereben, whose humorous pen delighted our public in the fifties, and who, together with Jókai, greatly contributed to keep up the national spirit in the gloomy period of Austrian oppression. As to the collected poems of William Györy, Ladislaus Törkos, and Julius Rudnyánszky, I cannot say that they are particularly characteristic of the times, nor do they possess much individuality. They are unpretentious lyrical effusions, not rising above modest mediocrity. Last year I said that M. Gregor Csiky is an acquaintance of many years' standing. This year I may repeat this, for the indefatigable activity of this dramatist has been again conspicuous. He has produced a tragedy entitled 'Spartacus,' in which he shows that, if not a first-rate dramatic writer, he understands theatrical effects. His 'Petneházy,' composed on the occasion of the festival in memory of the recapture of Buda from the Turks in 1686, made a favourable impression, and so did his libretto for the opera 'Királyfogás' ('In Search of a King'), though overshadowed by the music of the gifted composer Josef Konti. I have further to mention the comedy entitled 'Countess Rhea,' by a productive novelist Mrs. Helen Beniczky, who tries to imitate the modern French dramatists. If I add to the above Eugen Rákossy's 'The Recapture of Buda,' I have pretty well exhausted the list of dramas.

Our poverty in plays is to a certain extent redeemed by the number of novels produced, although the quality does not quite correspond to the quantity. Mrs. Beniczky has issued two, 'Zárt Ajtók Mögött' ('Behind Closed Doors') and 'A Vér Hatalma' ('The Power of Blood'). For liveliness of fancy and power of narrative she deserves much praise, and her works when translated have met with favourable criticism in German reviews. On a similar level stand Ludovic Tolnay's 'Az új Főispán' ('The New County Lieutenant') and Charles Szathmáry's 'A Fekete Asszony' ('The Black Lady'), taken from the history of the sixteenth century, as well as Emil Kazár's 'Izsák' ('Isaac'). Our most eminent novelists, Jókai and Mikszáth, published nothing during the year.

The attention of our historians has been absorbed by the bicentenary of the recapture of Buda, the interest in which may be

easily explained if we consider that the expulsion of the Turks from the capital of Hungary was the point from which our modern civilization took its origin. The cruel pressure of Moslem rule had for nearly a century and a half crippled the national energies of the Magyars, but when the crescent disappeared from the towers of Buda, Hungary entered again within the pale of European civilization. No wonder, therefore, that the commemoration of this event excited enthusiasm. The chief and the best work published is Árpád Károlyi's book 'The Recapture of Buda and Pest in the Year 1686,' which is based on sources mostly inedited and hitherto unknown. The author manifests particular ability in the arrangement of his material, and his style is charming. Not a single moment of an eventful period has remained untouched, there is not a single element of the great picture upon which particular care has not been bestowed. Whilst Mr. Károlyi has taken upon himself to deal with the political and military aspects of that matter, Mr. Ignace Acsády illustrates the social condition of the country at the time. He draws an exceedingly gloomy picture. Large tracts of the country were laid waste, society was in a state of utter distraction, and the moral condition and education of the country were in a deplorable state. Bulgaria, Servia, and Roumania fared certainly better; assisted by Europe, they were prepared years before their liberation for self-government, whilst poor Hungary was besides a prey of intestine wars and an object of contention between Catholic and Protestant. It was therefore opportune to bring out a new edition of the remarkable book of Prof. Salamon, 'Magyarország a Török Hódítás Korában' ('Hungary during the Occupation of the Turks'), for it recalls to memory all the hardships and the struggles the nation had to go through from the battle of Mohács, 1526, until 1686. In order to remind the present generation of bygone calamities and of the details connected with the capture of Buda, an exhibition was arranged of relics connected with the fighting before and during the siege and recapture.

Taken altogether, the sixteenth and seventeenth centuries have been at all times pre-eminently a favourite subject of historical investigation. The period comprises the struggles of nascent Protestantism against Catholic preponderance. The greatest factor in this fight was Peter Pázmán, himself a Protestant by birth, but afterwards a Catholic, and like all converts passionately zealous, whose talents, learning, and zeal were a main cause of the religious divisions in our country. Before his day nearly the whole of the aristocracy was Protestant; but owing to his exertions a large portion became Catholic, becoming at the same time partisans of the Hapsburgs. A history of this extraordinary priest, eventually cardinal and primate of Hungary, was published by Canon William Fraknoi, who in spite of his profession proves an impartial writer, and who, owing to his rare taste and profound learning, has drawn the picture of his hero in an admirable style. Passionate Protestants may find fault with certain portions of his work, but the impartial reader will confess that it was dif-

fault even for a Catholic biographer to exaggerate the merits of his hero. To the period of Turkish occupation belongs also 'Magyarországi Török Kincstári Defterek' ('Treasury Lists of the Turks in Hungary'), by Messrs. Velics and Kammerer. These registers constitute a most remarkable monument of Turkish rule, showing as they do the painstaking administration of the Ottoman civil and military officers at that time. Not only every town and place of note, but every village has a special register, in which the name of every peasant and the quality and quantity of his land are accurately put down. This exactness is certainly wonderful when compared with the utterly careless and rotten system of the present Turkish Government, whilst we get a highly interesting insight into the topography as well as the economical condition of our country during the sixteenth and seventeenth centuries. The same period is illustrated by Alexander Szilágyi in his sketch of Sigismund Rákóczy (1622-1654). The part played by Cardinal Pázmán in the history of Catholicism finds an equivalent in Rákóczy's exertions in the interest of Protestantism. The former contributed towards the consolidation of the Austrian power, the latter took up arms for national independence. In concluding the list of historical publications I may mention Eugen Szentklárai's important book 'A Dunai Hajóhadak Története' ('The History of the Danubian Navy'), an agreeable picture of the Hungarian flotilla from the time of King Stephen I. until the battle of Mohács. The detailed account of the building and organization of the navy proves that the Hungarians of that time were not much behind in this special branch of industry.

Turning to modern history, I cannot begin better than with the speeches of Francis Deák, edited by Emanuel Kónyi, delivered during the period of 1848-61, and relating consequently to the time when foreign absolutism dominated the country. The career of Deák is advantageously known to the English public through the works of Miss Arnold-Forster and Sir M. E. Grant-Duff, and I have only to add that the perusal of these speeches throws a particularly favourable light upon the Hungarian patriot, by showing his great moderation in face of the over-zealous pressure of his ultra-national countrymen as well as his great caution and steadiness in combating the despotic tendencies of the Court of Vienna.

Geographical and ethnographical literature was exceptionally large. Prof. John Hunfalvy published the second volume of his great work on the geography of the world, which treats of the physical and political geography of Hungary, and in which particular attention has been paid to the social and ethnographical conditions of our country. Prof. Hunfalvy is undoubtedly the greatest living authority on this subject. The descriptions are exhaustive and faithful, and the style attractive. His volume stands far before all works hitherto published on Hungary, and will evidently become the standard book on the subject. Next to it comes Prof. Lóczy's great work on China, an elaborate compilation from notes taken on the spot by the author, who accompanied Count Béla Széchényi on his journey to the interior of China, and particularly to

the less known districts of Shensi, Kansu, and Koko-Noor. In reference to them M. Lóczy's work is superior to all previous publications, not excepting even Baron Richthofen's. It is particularly the geological structure of the country, the oro- and hydrographical conditions, in one word the physical features, which have been treated with thorough knowledge. The book would be worth translating into English. The map annexed, made on the scale of 1:7,500,000 and most artistically executed, deserves particular mention. Mr. John Asbóth quite recently published a volume on Bosnia and Herzegovina, upon which much has been written lately. Owing to the official position of the author, he is able to make us acquainted with social, political, and economical features of the country that have not been hitherto touched upon. In conclusion allow me to speak of my own work 'A Török Faj' ('The Turkish Race'), published by the Academy. I have tried to comprise in that book partly my own personal experiences gathered during my travels among the Turkish-speaking races of the world, partly the notes I collected from reading Turkish, Persian, Arabic, and Russian descriptions of that people, extending from the banks of the Lena to the shores of the Adriatic. Modesty forbids me to say more about my own work, but I am glad to see that the German translation has come out and that others are in preparation.

Although not strictly geographical in character, yet as belonging to a kindred branch of science, M. Albert Bedö's extensive and valuable work on the forests of Hungary from a commercial and economical point of view deserves mention. The three volumes of M. Bedö contain a striking description of the wealth of Hungary in forests, but explain at the same time in what a reckless way their destruction has gone on hitherto; and if my countrymen will take to heart the wise advice tendered by the author they will certainly be benefited.

I may conclude with a few other publications of a general literary character, such as Joseph Dankó's volume on the illustration of French books in the period of renaissance; Prof. Eugen Abel's edition of 'Nicolaus de Mirabilibus,' not quite unknown hitherto, but edited by this learned classical scholar with the greatest care and erudition; and Canon Fraknói's 'Andreas Pannonius,' a contemporary of John Hunyadi. Further, I have to mention Prof. Zoltán Beöthy's 'History of Folk-lore in Hungary,' which treats of the tales, legends, and stories occurring in our literature from the sixteenth century onwards, a work based on careful investigation and nevertheless attractive reading; Julius Haraszti's monograph on the naturalistic novel cultivated by Zola; and last, but not least, Prof. Gustav Heinrich's 'History of German Literature,' which testifies to the thorough acquaintance of its author with the vast literature of Germany, whilst by its brilliant style and bold conception the work ranks with the best books published in the Fatherland on the subject. I might dwell on other publications by the Academy as well as on minor works connected with art and music, but I should not like to abuse your indulgence, and I may finish by stating that

mental activity is increasing in Hungary, and the number of readers is, relatively to the population, equal to what it is in the most advanced countries in the West.

A. VÁMBÉRY.

ITALY.

It might be thought that a literary review for Italy at the end of 1886 ought to be thoroughly optimistic; for in the month of October the Minister of Public Instruction opened no fewer than a hundred *concorsi* for university chairs. For those who do not know, I should mention that in Italy the university professors are elected by this system of *concorsi*, for which there seems to be no exact English equivalent, and the particular method adopted has been altered several times, but is now the following. The faculty in which a professor is wanted proposes to the Minister five names of ordinary professors of the subject for which a teacher is needed or of cognate subjects, and if the Minister approves of them he appoints them as a committee. To it every native or foreigner who thinks himself adapted for such a chair can send in his *titoli*—that is, his academical degrees and the books he has written. The committee in a more or less explicit report judges who is eligible, who not, and who among those considered eligible deserves the first place. Such a judgment presupposes that all the members of the committee should read and ponder carefully the books sent in by the candidates, but the general opinion is that they do not do so. It is commonly supposed that they meet with their minds already made up, and that they are proposed and nominated in such a manner as to ensure their coming to the decision which will please either the faculty that proposes them or the Minister who nominates them. This may not be true in all cases, but in some it doubtless is. At any rate, the report of the committee is then sent up to the Superior Council (of Public Instruction), which has nothing to do but to see that all due forms have been observed, which forms naturally always are observed, unless through some oversight in the drawing up of the report.

But to return to our subject. In speaking of the literature of a country during a whole year one must certainly not overlook a fact so extraordinary as that the Minister of Public Instruction, who ought to know better than any one else the degree of culture in the country whose schools he directs, should have thought it possible to find a hundred professors all at once. But his motive for looking for them is no less remarkable than the search itself. These professors of letters and science were required, either to fill chairs already existing, but vacant, or where new ones had been created by adding faculties of letters or science to universities which did not possess them. One would therefore conclude that the Minister had had reason to believe that there was such an amount of learning and science in existence as would supply a hundred professors at a moment's notice, and at the same time that there was an equal desire on the part of the nation to make progress in these branches of knowledge. Neither of these suppositions is true. The places in which these universities deficient in faculties or chairs existed—Genoa, Mes-

sina, and Catania (and now Parma and Modena are asking for the same thing)—were actuated by no love of learning, but by the hope of having more students, letting more rooms, and selling more eatables, and have been seconded in their requests by professors interested in getting their stipends increased, and by the Ministry needing to secure the vote of their deputies; while the Minister was forced to open these *concorsi* by the very Bills he himself had passed and by his wish to satisfy as many people as he could.

The result has been that, notwithstanding great indulgence on the part of the committees, the professors were not to be found, especially in the literary faculties; and if they were found for the scientific chairs, it was because the electors contented themselves with indifferent candidates in all but five or six cases in which good men were forthcoming. The result, therefore, is as unsatisfactory as the cause, and neither of them leads me to think that science and literature are particularly flourishing in Italy. I believe that the disproportionately large number of professors contributes to this. Since there is no public to encourage the producers and buy the production, the cultivated man on becoming professor considers his object attained, and goes to sleep in his chair. This explains the extraordinary poverty of the literary and scientific productions of many professors.

Of the literary activity, to which I must restrict myself, I can give no more cheerful account than last year, indeed less. I know of no story or novel which deserves special notice—no poetry which passes the limits of complete mediocrity, or merits to pass the limits of the kingdom. There is one book certainly to be excepted, as it has already spread through the whole peninsula, and will be found in the hands of readers for some years at least to come. The book is by Edmondo de Amicis, is entitled 'Cuore,' and is intended to influence for good that important human organ in boys. The author supposes it written by a boy who takes notes of all he sees happening round him in school and among his companions. Besides what he himself writes there are letters from his father and mother. His schoolfellows or he himself read in the class compositions, which he copies. It is all calculated to inspire love of country, of family, and even of God. I say even of God because Italian elementary schools have become completely secular, that is, without any religious instruction, and a book meant for them in which the name of God occurs runs a risk of exclusion in many places if not everywhere. Especially there must be no trace of Christianity, far less of Catholicism, otherwise it is branded as sectarian and prohibited. And, indeed, though in the 'Cuore' of De Amicis there is God, there is neither Christ nor Peter. You will, however, find all the Christian doctrines abundantly dealt with in other books of the same kind; for instance, in those of a worthy priest Don Giulio Farra, who superintends with great affection and judgment a school of deaf mutes at Milan, and his books have a much larger circulation than that of De Amicis, although this latter has had quite a remarkable sale for an Italian book. Farra's books are not so well written as 'Cuore'; but they are

more likely to appeal directly to a boy's mind. Notwithstanding his efforts, De Amicis has not succeeded in concealing certain showy qualities in his style, such as a redundancy of epithets and an excessive use of colour, so that his book, full of elevated sentiments as it is, and calculated to inspire them, is not one that a boy of nine would have written, which is what it pretends to be, nor is it altogether suited to the tastes of boys of that age. Another work not to be passed over in this branch of composition is the 'Novelle e Paesi Valdostane,' by Giacosa. They are sketches illustrating the scenery and the inhabitants of one of the most picturesque valleys of the Italian Alps. They abound in the delicate observation which reveals the poet, and here and there we come upon passages of real power and pathos. One study especially, of a wounded chamois hunter deserted by his comrade, and becoming gradually conscious of the approach of death during a long night beneath the terrible splendours of Mont Blanc, is such as not easily to pass from the mind. I should be glad to see more books of this kind issue from our press, calculated to make the out-of-the-way corners of Italy and their human inhabitants known to Italians as well as to foreigners.

If from the domain of poetry, of the story or the novel, we pass to that of history, which is art and science combined, we shall find it less deserted. Not that any one book has appeared in which the art of narrative attains any degree of perfection, but some long and important ones have come out in which narrative and criticism are combined more than has hitherto been generally the case in Italy. The first place belongs in this respect to the history of the Jews from the beginning till the Kings according to Biblical sources, critically expounded by David Castelli, who, a Jew himself, is Professor of Hebrew in the Istituto Superiore of Florence. Castelli, who has written several other works connected with Hebrew literature, denies in this one any historical value to the Scriptural sources during the period which he analyzes rather than relates. Although he does not actually assert that no person who really lived and no fact that really happened is to be found in those sources—although he admits, for instance, that Moses did exist, that the Jews did go to Egypt, and conquered, not all at once under Joshua, but by degrees, the whole of Palestine—yet all the rest he regards as ethnological personifications, legends or the subjective work of later compilers for moral, political, or religious ends. In all this there is nothing new, and this is not the place to inquire whether he is advancing anything new in referring the various verses of the Bible either to ancient writings no longer existing, and of which even the name is lost, or to some writer belonging to the schools of the prophets or the priests, or to one of the Deuteronomists (the first compilers of ancient writings and legends), or, finally, to the last compiler whose work we read in the Bible as we have it. Castelli's book, rather than a history, may be said to be a criticism of the Hexateuch regarded historically, and the result is a sorry one for the Hexateuch. But it is extremely doubtful whether in Italy, where the Bible is very little or not at all read, this work

of Castelli's will succeed in destroying its credit or diminishing its efficacy, any more than similar works have done either in Germany or England, where the Bible used to be, and I believe still is, much read, and still produces those spiritual impressions which for so many ages have been connected with it. Moreover, Castelli's book is not particularly attractive reading, and the influence of tiresome books is apt to be limited.

Here I will mention some other historical works of lesser importance, and in the first place those of literary history which seem to me most remarkable: 'Un Decennio della Vita di M. Pietro Bembo (1521-31),' by Vittorio Cian; 'Guarino Veronese ed il suo Epistolario Editore e Inedito,' by Remigio Sabbadini; 'Battista Guarini ed il Pastor Fido,' by Vittorio Rossi; 'Il Risorgimento Filosofico nel Quattro Cento,' by Francesco Fiorentino, a work unfortunately left unfinished by its author, a man of great learning and talents, and of which the small part he had written was printed after his death. As far as political history is concerned there deserve to be remembered: 'Il Cardinale Alberoni e la Repubblica di San Marino,' by Malagola; 'Alessandro Farnese, Duca di Parma,' a very good book by Pietro Fea; 'Il Regno di Guglielmo I. in Sicilia,' by G. B. Siracusa; 'Assedio di Firenze,' by Pio Carlo Falletti; 'I Tedeschi sul Versante Meridionale delle Alpi,' by A. Galanti; 'Memorie del Dogato di Ludovico Manin,' by Attilio Sarfatti; 'Manfredi I. e Manfredi II. Lancia,' by C. Merkel; 'Gli Spagnuoli e i Veneziani in Romagna' (1527-29), by Corrado Ricci. All these books have a common foundation in the original researches of their authors. On the other hand, of a more popular character are 'Mezzo Secolo di Patriotismo,' by Romualdo Bonfadini, and 'Gli Inglesi nelle Indie,' by Clemente Corte.

One would, however, form an inadequate idea of the historical work carried on in Italy if one did not take into account the publications of documents on many sides and by many historical students. In this there is a praiseworthy rivalry between private individuals, historical societies, and the Vatican archivists. An Historical Institute, with a sphere of action extending over the whole peninsula, was founded three years ago, and although as yet there is to be seen but little result in its own labours or in those promoted by it, we may hope to begin to see the results of its action by next year. But this is not the place to describe these publications, which are often such as to merit more attention than they receive, and I should be glad on some other occasion to give an account of the organization, more or less perfect, of historical work in Italy and of its results.

But to return to productions of a purely literary character, it seems to me that the best work of criticism which has appeared this year is that by Zumbini on the poems of Vincenzo Monti. Zumbini is professor in the University of Naples, and has a wide acquaintance with foreign literature, especially English and German. One of the characteristics of his criticism is his habit of inquiring into the sources of his author's inspiration—an inquiry not only as to whence he drew the idea and the form of his composition, but also the imagery and the

language. Monti, who lived from 1754 to 1828, was a poet possessing admirable style and colouring, and one who appreciated every kind of poetical beauty, whether of the romantic or classic school, but who fell in love with them, one may say, one after the other, and in proportion to the impression they made on his imagination. Zumbini shows how much he took from Klopstock, from Milton, from Gray and Shakespeare, and how much of his own he put into his imitations of others. This year has been less abundant than last in writings on Foscolo and Leopardi, who have of late been the favourite theme of Italian criticism; indeed, it may be said that nothing has been written on the former. On Leopardi a posthumous study by De Sanctis has been published, a treatise on his 'Politica nei Paralipomeni' by Cassarà, a critical work on the text of the 'Paralipomeni' and of the 'Batracomiachia' by Cerquetti; but they are poor productions, and add nothing of value to the already too voluminous literature on Leopardi.

A subject of great importance has been chosen by Zanella, a good writer, especially in verse. A history of Italian literature in the eighteenth century is a work which Italy should not be without. The century which includes Goldoni and Manzoni, which extends from the middle of the eighteenth to the middle of the nineteenth century, is among the richest which Italy has known in men of letters and science. Moreover, it has a character of its own, and never has Italian genius shown greater originality. But this brief work of Zanella's is not such as the rich array of remarkable names demanded. Perhaps he only aimed at reminding us of what had been, and for this alone he deserves acknowledgment. Still more will that writer deserve, whoever he be, who again takes up this wide subject, and treats it with critical accuracy and with greater sympathy for his object than is shown by Zanella, who to my mind has a less high opinion of the period than it deserves.

Since the number of original works is so scanty, I will mention some translations. Franchetti, who some time ago published a translation of Aristophanes's 'Clouds,' which was very happy in the natural flow of the Italian diction and in accuracy of interpretation, has published one now of the 'Frogs' equally praiseworthy. Castellani, who translated some years back the 'Plutus,' has lately also done the same for the 'Frogs,' and his work is not without merit. The same Zanella above mentioned is the author of a translation of the idyls of Theocritus; and at this moment I receive another by Antonino Cipollini, who prefaces his translation by a critical and biographical study which seems sufficiently complete. He translates into hexameters—a form of verse which, after many vain attempts in former centuries, has returned into vogue in our literature owing to the efforts of Carducci. Yet I do not think that it is likely even to enjoy any lasting popularity or success, although these hexameters follow different rules from those on which they were modelled on former occasions. These so-called hexameters do not produce an harmonious effect to the Italian ear, nor would it have been so to the Latin ear either had they been made in the same way, that is, without any atten-

tion being paid to the quantities of the syllables. They consist of a string of words which are called verses and hexameter verses because it is supposed that they contain the same number of feet as are contained in real hexameters.

But in 1886 also Italy lost more than she gained. On the 13th of December, just as I was writing these lines, Marco Minghetti died. He was not only a statesman of the first order, but a distinguished man of letters. From his youth he had been a purist in the choice of his words and the structure of his sentences, the enemy of any word or form of expression which was not strictly Italian. And he continued to be this to the end as far as was possible in the political and social subjects to which later he principally dedicated himself. He also wrote on art with the insight of a fine taste, and one of his last works, indeed the last of any bulk, was the study on Raphael of which I spoke to you last year. That same quality of clearness and purity of style which he had in writing distinguished him also in speaking. He was not one of the first among Italian orators—he was absolutely the first. Mr. Gladstone is of English orators the one whom he most resembled in grace and method of exposition and in beauty of imagery, though he had not at command so much warmth and impetus. If as a writer there are among living names some who can be compared to him, there is no one who can be even mentioned beside him as a speaker; and, if I may be allowed to allude to such a matter in this review, I would add that his disappearance from Italian public life and from the stage of politics is in the highest degree prejudicial to the Government, over which, although of late years a private member of the opposition, he exercised continually a salutary and elevating influence.

R. BONGHI.

NORWAY.

FICTION has this year, as usual, been the branch of *belles-lettres* most strongly represented in Norwegian literature, the most important novels being 'Dagligdags' ('Everyday Life'), by Kristian Gløersen, and 'Sne' ('Snow'), by Alexander Kielland. The former writer, who is now about forty-two years of age, published his first book ten years ago, and since then he has written several more or less important, all of which have been favourably received. His last work, however, has gained for him an assured position as one of the eminent authors of his country. In 'Dagligdags' he sketches life among well-to-do families in the country districts, and gives a lively and natural picture of their sayings and doings. It is, however, the presentation of the principal figure in the story which gives the book its essential value. He is a country magistrate, a well-bred, well-educated, and genial person, whose one great failing is a partiality for strong drink. He is not a manifest drunkard; it is only now and then, when he is in pleasant company, that he becomes actually intoxicated; still alcohol has become an absolute necessity to him. He cannot abstain from it either in the forenoon at his office, or in the evening in his own dining-room. His wife has succumbed in her fruitless efforts to cure him of this

propensity, but he has a daughter, who at the commencement of the story returns home a grown-up woman, and quite ignorant of her father's weakness. The discoveries she makes, her despair, her endeavours to save her father, and his continual artifices to keep her in the dark, are excellently told.

Alexander Kielland, who has long been a favourite of the public, had not written anything for a couple of years, and rumour asserted that this was owing to ill-health. His new book proves, however, in the most brilliant manner, that his silence has only been temporary. 'Sne' is a defiance of the narrow-mindedness and bigotry still rampant in conservative circles in Norway, and a forcible and energetic attack upon the rancour with which every new idea is assailed by the reactionary clergy and journalists in Norway; and the attack has not this time been made with the light irony which Kielland so often uses, but in a spirit of glowing indignation, expressed with the most powerful pathos. The chief defect of the first half of the story is that we are told too much about the personages, while we hear and see too little of them. The latter half is most effective, and there is real dramatic power in its rapid and powerful development. Kielland also completed another work in 1886, a play called 'Tre Par' ('Three Couples'), which has been performed at the Royal Theatre at Copenhagen, but does not appear to have been successful. He is evidently no dramatist.

Of other novels may be mentioned 'Farvel, Hansen!' by Kr. Winterhjelm, who has already written a couple of novels and some volumes of short stories under the pseudonym of Johannes Norman. His new book, in which his real name appears for the first time, is not particularly remarkable. The same may be said of 'Vaardise' ('Spring Mist'), by Kristofer Kristofersen, and of 'Bølgeslag' ('Beating of the Waves'), by Eline Aubert. Immanuel Ross, who hitherto had written only juvenile tales and stories, published a story for grown-up people called 'Nabogaardene' ('The Neighbouring Farms'). L. Dilling, a prolific author of light literature, produced a novel, 'Begavet' ('Gifted'), and a collection of short stories of no great literary pretensions. Lastly, I may mention a couple of volumes by ladies, 'Kvindeskjæbner' ('Women's Fates'), by Elizabeth Schøyen, and 'Fra Før og Nu' ('Then and Now'), by Charlotte Koren; and I ought not to omit 'Erindringer og Billeder' ('Reminiscences and Sketches'), by Sofus Aars, a series of hunting sketches, containing many delicate and sympathetic pictures of Norwegian nature and animal life.

The new books by Jonas Lie and Arne Garborg will not be published in time for notice in this article. Both are, however, looked forward to with considerable expectations. About Garborg's it is only known that it will be in direct contradiction to Bjørnstjerne Bjørnson's play 'En Handske' ('A Gauntlet'), which upholds with great force the same standard of morality for men as for women. This play, which was written three years ago, has lately been rewritten by the author with a view to better stage effect, and the new version has this autumn met with considerable success at the Christiania Theatre. The

dramatic literature of the country has received an addition in the shape of a four-act play by Henrik Ibsen, called 'Rosmersholm,' and some critics consider it one of Ibsen's most important and remarkable works, while others assert that it is considerably inferior to previous dramas. In Norway criticism is at present carried on on party lines, and therefore the antagonists of Ibsen's views depreciate his work without regard for its literary value. The chief figure in the play is a clergyman of a refined and amiable, but pliant character, who has come under the influence of an energetic and intellectual woman, who has altered his religious views to such an extent that he resigns his office, but before this she has, by a series of intrigues, driven his wife to commit suicide. His fine temper has, however, gradually made such a deep impression on the woman who has thus wronged him that when he offers to marry her, she sees that her past life forms an insurmountable barrier.

Further, I must mention a book which was confiscated a couple of hours after its publication, and consequently attracted more attention than it otherwise would have done, 'Fra Kristiania Bohemen' ('From the Christiania Bohemia'), by a writer hitherto unknown, Hans Jæger. The book is a formless collection of the author's own experiences, and deals with the relations between the two sexes; it maintains that marriage is an absurdity which destroys mankind, and upholds the so-called free love as the perfect state. It is obscure in the highest degree; some passages are powerfully written, but much of it is coarse, and the book is almost unreadable and most tedious. The interference of the authorities and the prosecution set on foot against the author created great indignation, especially among the students at the Christiania University. However, whatever sympathy the author had gained by the prosecution was soon lost by the way in which he and his friends misused the occasion by puffing themselves and coarsely attacking all who differed from them. He was finally condemned to a short term of imprisonment, and the interest awakened in him and his book soon died away.

Nordahl Rolfsen has, with the assistance of Henrik Jæger, just completed a work, 'Norske Digtere' ('Norwegian Authors'), an anthology of native writers, with biographies and portraits, from Petter Dass to the present time. The book is handsome, and may be recommended to every one who wishes to obtain a cursory acquaintance with Norwegian literature. To historical literature not much has been added. Dr. Yngvar Nielsen began the publication of a comprehensive monograph on Count Herman Wedel-Jarlsberg, who played a prominent part in Norwegian politics during the first half of the present century. Lieut. Barstad has contributed to the military history of the country by a book, 'Bergens Forsvar' ('The Defence of Bergen') in 1801 and 1807-14, being episodes of the war between England and Denmark-Norway in the beginning of this century. The second volume of O. A. Overland's popular 'Illustrated History of Norway' was to be ready before the end of the year. In conclusion I must mention a small popular philosophical

treatise 'Aandslænker' ('Spiritual Fetters'), by F. Grung, an attempt at a psychological analysis and refutation of pessimism. It is written in a light and piquant style.

HENRIK JÆGER.

POLAND.

THE activity shown in the production of plays was great in 1886, more especially when compared with 1885, a result to which the three prizes offered at Warsaw contributed. Unfortunately the historical play 'Wojt Albert,' by S. Kozłowski, which gained a prize, proved by no means equal to what it was expected to be. The comedy 'Minowski,' by Mankowski, is better, although the principal character is too much of a caricature. On the other hand, the pieces that were slighted by the prize jury found a more favourable reception at the hands of the public and the critics. The comedy 'Besieged on all Sides,' which forms a picture of political party life, by E. Lubowski, a writer of established reputation, is distinguished by his characteristic skill in construction and insight into character. The historical play of J. Gdowski, which deals with the struggle for independence of the ancient Britons against the Romans, is spirited and possesses much dramatic intensity. 'The Beautiful Wife,' by M. Balucki, and 'Wiecek and Wacek,' by S. Przybylski, both farcical comedies, were more fortunate on the stage than with the prize jury. Two popular authors who took no part in the competition, J. Blizinski and K. Zalewski, produced highly successful plays. In 'Check and Mate' the former delineates with much knowledge of human nature the petty intrigues of the supposed heir before the opening of the will of a rich relation; and the latter in 'Our Sons-in-law' dwells, as he often does, on a detail of social life, for these sons-in-law are Polish nobles, and at the same time married to the daughters of Jewish bankers. S. Rzewuski has in 'Necessary Sins' decidedly taken a step backwards; and the lady who writes under the pseudonym of Deotyma, and who used to be highly extolled by some as an *improvisatrice*, has produced a lyrical drama for the closet upon the legend of a Polish queen Wanda, who preferred to be drowned rather than marry a German.

At the Warsaw competition historical plays were sent in in numbers, and this has given rise to a dispute whether the historical novel and the historical play are legitimate forms of literature. Our authors do not seem, however, to trouble themselves about the problem, and continue to produce historical novels in ever-increasing numbers. The impulse in this direction, which, when compared with the state of things abroad, seems somewhat old-fashioned, has been due, no doubt, to the exceptional success of the historical romances of H. Sienkiewicz. However, his last novel in six volumes, 'The Deluge,' which refers to the gigantic disasters of Poland under King John Casimir, excited nothing like the same interest as its predecessors. It is a sequel to them, and that is its weakness. Everything in it is either exactly similar to what we have read already or diametrically opposite to it. In spite of this the good qualities of the writer are obvious in it—a mature fancy and an unusually beautiful and picturesque

style. An historical novel of the times of John Sobieski has been produced, after a long period of silence, by the veteran master in this branch of literature S. Kaczkowski. T. Milkowski has in two most interesting narratives, full of wit and fine irony, handled historical episodes in the annals of the southern Slavs; and the Nestor of our literature, who has at last escaped from the walls of the fortress of Magdeburg, has augmented his cycle of historical romances with the romance 'The Wrath of God,' drawn from the ill-starred epoch of John Casimir. P. Bykowski has published 'The Sutor of the Châtelain's Daughter'; W. Rapacki, 'The Sins of the King,' his first attempt in this kind of literature; and A. Krechowiecki his 'Starosta Zygwulski,' also a highly successful *début*.

As Sienkiewicz in historical novels, so in the novel of manners Madame E. Orzeszko holds the first place. She published in 1886 'Country Stories,' and also made an inroad on another department of fiction in 'Mirtala,' an historical picture of the Roman times. Next to her as a distinguished novelist and painter of manners stands Bolesław Prus (A. Glowacki); his latest story, drawn from the life of the Polish peasantry, 'The Sentry,' has met with unusual praise, and firmly established the fame of the author. J. Zacharyasiewicz has written a new series of stories marked by masterly freedom of touch, and called 'From Upper and Lower Ranks of Life'; and L. Sowinski has produced a three-volume novel 'At the Crossways,' which is a clear proof of his command of pathos. The 'Sketches and Pictures' of Madame Ostoja have been praised in many quarters, and eagerly read; and so have the tales of M. Balucki, W. Sabowski, and T. Choinski. Especial mention should be made of K. Burzynski for his 'Tahir-Bej,' a very vigorous description of camp life; and as the latest novelties I may also mention the narrative of Rawita, 'Two Ways,' and the stories of Mesdames Hagen and Hajota. It may be mentioned as a universal characteristic of our fiction that the historical romance clings to idealism, while our tales show a leaning to realism, here and there tinged with an unquestionable naturalistic tendency; and further, that the former poses for the most part as the champion of conservative ideas and interests, glorifying the deeds and opinions of the past, while the latter is democratic and liberal, and preaches progress, and often takes a pessimistic view not only of the past, but also of the present and the future.

In lyric poetry the unpretending but pleasant 'Poems' of Rossowski secured their author on their first appearance a very good position in public favour. The 'Strophes' of an anonymous author betrays a practised hand, and shows signs of a patriotic heart, which in our iron times, when might is preferred to right, cannot escape a feeling of melancholy. Of the verses of the able poetess who died lately, M. Bartus, a collection has recently appeared under the title of 'The Spirit of the Ruins.'

To turn to history and name only what is most important, I may mention the continuation of the admirable work of Kalinka, 'The Diet of Four Years'; next 'The Saxon Times,' that is, Poland under the kings of

the house of Saxony, by K. Jaroehowski. L. Dembiński in his two volumes called 'Pulawy' has produced a monograph on the princely family of the Czartoryskis, once powerful in Poland and devoted to her cause; and W. Wisłocki by his edition of the 'Liber Diligentiarum' of the University of Cracow has thrown fresh light upon the past history of that institution. 'Pictures from the Life of the Last Generations,' by J. Falkowski, of which the first volume has appeared, is a popular narrative which finds ready acceptance, especially among women. Liske, Pawinski, and Piekosinski have continued their work as learned editors of historical documents.

One of the most industrious authors of recent years certainly is the well-known historian of literature, P. Chmielowski. Five volumes have been published by him of late; not all of them new, like the 'Sketches and Studies of Literature,' but among them is the best thing which he has written as yet, a biographical and critical study, in two volumes, on Adam Mickiewicz, in which Chmielowski has produced a worthy memorial of the great poet. The writer of this article has published his literary and æsthetic essays. ADAM BELCİKOWSKI.

RUSSIA.

THE year that has just passed away will long be memorable both for its acquisitions and its losses. These losses have been as great in the field of science as in that of literature, for Aksakov, Boutlerov, Ostrovski, Usov, Kolomin, Lavrovski, and Nikitski were the pride of our literature and learning. The deaths of Aksakov, the leader of Panslavism, and of the celebrated dramatist Ostrovski were particularly heavy losses to literature. Aksakov may justly be termed the Bayard of the Russian press. He was one of the few who have the courage of their opinions and preserve, as a sacred lamp, the independence of their thoughts, who make no outward concessions to arguments or circumstances they do not recognize. His views were very far from receiving unanimous acceptance, but all were agreed in acknowledging the disinterestedness of his motives, his sincerity and courage. At important moments of our political life his honest voice was sure to make itself heard, and make felt his wonderful power of kindling the fire of enthusiasm in all who heard him and drawing public opinion with him. He was the leading spirit in organizing the movement for sending volunteers to Servia, and later it was his voice which gave eloquent expression in the Slavonic Committee to the indignation felt by Russian society against the Treaty of Berlin. I may say that with his death the old Philo-Slav party has ceased to exist—that party which, in spite of all its strange views on European civilization, did good service by drawing public attention to the peasantry of Russia, their customs, their modes of thought, and their ideals. As a poet Aksakov was chiefly remarkable for the force of his ideas and a serious, even stern view of life. We must not look for love episodes or light poetic fancies in his poems, in which the form was subservient to the ideas. Still more important, though to another branch of literature, was the death of Ostrovski. Ostrovski's great merit

as a dramatist is that he contributed largely to the expulsion from our stage of the French melodrama, and introduced in its place the national comedy of manners. So far Russian comedy has gone through three phases in its development. Griboyedov applied it to the upper layers of Russian society in the time of Alexander I., Gogol made it represent the officialism of Russia, and in the hands of Ostrovski it appeared as the painter of the manners and customs of our merchant class—a class remarkable for its individuality, its ignorance, coarseness, and despotism in the family circle, which a celebrated critic, Dobroliubov, pithily called "the dark kingdom." Ostrovski's work was unequal (his historical plays, for instance, were greatly inferior to his earlier and best comedies), but even in his later and comparatively feeble productions we find, not to speak of his inimitable diction, such flashes of genius, such masterly touches, as we may search for in vain among his numerous followers. Ostrovski's types are so true and lifelike that they will have the value to future generations of historical documents. He was also a translator, and translated several plays of Goldoni, as well as the 'Interludes' of Cervantes and 'The Taming of the Shrew.' Death overtook him while he was translating 'Antony and Cleopatra' into Russian blank verse; he had, however, not got further than the end of the first act.

The literary hero of 1886, the author of whom most has been said and written during the year, is Count Leo Tolstoy. Immersed in the study of theological, philosophical, and social questions (the fruit of which was his 'What do I Believe?' which attained a European celebrity), he has not for ten years published anything pertaining to the branch of literature to which he owes his fame. Indeed, it was even said that he had discontinued to write because he did not feel himself capable of producing work equal, from an artistic point of view, to his earlier productions. His new novel, 'The Death of Ivan Ilyitch,' has, however, silenced all such rumours. Like Antæus, he, on touching native soil, again felt within himself the old power, and produced a work which for truthfulness and delicacy of psychological analysis has no equal in Russian literature. Never has the tragi-comedy of human life been represented with such realism as in the scenes that take place in Ivan Ilyitch's house after his death. It is impossible to read without an inward shudder how poor Ivan Ilyitch feels some unknown force is pushing him into a yawning gulf, and how to the natural fear of death is added the bitter consciousness that he had not lived as a man should live, that his departing life might have been better employed both for himself and for others. Beside 'The Death of Ivan Ilyitch' the popular tales of Count Tolstoy published in the same year, and highly praised by his admirers, appear pale and weak. Not to speak of their too transparently evident tendency, which is in close harmony with the views the author has lately adopted, they owe their fascination rather to their charming and original popular diction than to any higher artistic merits. However great an artist may be, he cannot give full expression to his genius if he

keeps to one colour, and always repeats the same shades. This is why the stories by Count Tolstoy's imitators, who have succeeded in acquiring his manner, are not very different from his own, and are even frequently attributed to him. From Count Tolstoy we naturally turn to another great writer, Stchedrin. On recovering from his long illness, the progress of which was watched with trepidation and anxiety by his numerous admirers, the great satirist took to his work with renewed energy, as though he were anxious to profit by the first minute of relief from suffering to give vent to the accumulations in his mind. Besides his book of 'Fables'—which, however, had nothing in common with fables but the title, and one of which, 'The Ram that had Dreamed,' was translated into English and appeared in the *St. Stephen's Review*—he published a series of tales and sketches in which we find manifested as before all the brilliant sides of his powerful and evergreen genius. A short story of his entitled 'Kramolnikov' produced quite a sensation; in this he has represented the melancholy fate of a writer who dares to oppose the Government in Russia, and he has breathed into it all the sadness and indignation of an aching heart.

Besides the works of Tolstoy and Stchedrin I must count as acquisitions to our literature several new tales of Korolenko. The best of these is entitled 'A Legend of the Forest,' the plot of which is borrowed from an incident in serf life, the murder of a licentious landowner by two of his serfs for having carried off the wife of the one and the sweetheart of the other. This story, in which the gloomy light of the primeval forest is artistically maintained, proves that Korolenko, who gave great promise in his first tale, 'The Dream of Makar,' which I alluded to in my last article, has fully justified the highest expectations. Unfortunately this cannot be said of a young author who writes under the pseudonym of Mouravlin. In his last novel, 'Mrak,' a meretricious realism and straining after effect preponderate over the psychology. Interested in the plot and its piquant details, the author has entirely neglected his heroes, so that no idea is conveyed of what is going on in their minds, and they make no lasting impression on the reader. As usual this year has been fruitful in novels; but the majority of these do not rise above the level of mediocrity. I may, however, mention as deserving attention the clever reproduction of a mediæval legend, 'The Proud Tsar,' by Garshin; and 'Without Love,' by Olga Shapir. Of historical novels the best is 'Burnt Moscow,' by Danilevski. The author has shown great courage in laying his scene in the same period as Tolstoy's celebrated 'War and Peace.' The identity of date naturally provokes a comparison of the two works, and it may be well imagined that the result is not to the advantage of Danilevski.

A feature in the lyrical poetry of the year has been the appearance, in separate editions, of the poetical works of Aksakov, Nadson, Apouhtin, and Andreevski, and of a number of poems of Minski, Mereshkovski, Martov, Frug, Soloviev, Nadson, Andreevski, and others, published in the pages of various magazines and reviews. But Minski in his religious poem 'The Night at

Gethsemane' has given us a perfect pearl. This poem was not allowed by the censor to be printed, but manuscript copies have been largely circulated all over Russia. I will give the contents in a few words. Doubt and wavering take possession of the divine soul of our Saviour on the night of the Passion. Earthly life passes in review before Him for the last time and unfolds itself in all its most delightful aspects. He sees the jovial carouse in the palace of Pilate, He hears the passionate songs of women, and before His eyes is pictured the gentle happiness of family life. He flies from these temptations to the mountain to pray, but here greater temptations await Him. The devil tries to turn Him from His path of suffering and death, and, conjuring up before Him pictures of what in the course of ages Christianity will become, endeavours to prove that humanity is not worthy of His fruitless sacrifice. At the will of Satan our Saviour is shown visions of a magnificent banquet given by Pope Alexander VI., at which Caesar Borgia poisons the guests; He is shown the burning of heretics by the Inquisition, and, finally, the crowning of the Goddess of Reason in Paris at the time of the Revolution. At the sight of these things our Saviour is overtaken by a momentary weakness and bitter reflection. In this mood He prays to the Father to keep the cup from Him. But at this moment an angel descends from heaven and fortifies Jesus, and explains to Him the great significance of His mission, and the grandeur and holiness of His victory and sacrifice for the sake of humanity. As the angel speaks to Him our Saviour throws His momentary regret from Him, and with renewed courage goes bravely to meet the soldiers who had come to take Him to prison. The original ideas in this poem of Minski's, the Eastern luxurious colouring, the power and harmony of its versification, combine to make it a most remarkable work, worthy in every respect of being translated into foreign languages. If there is any fault to find with the author, it is, perhaps, that he makes the angel not only strengthen and fortify Christ, as in the Gospel, but also explain to Him the importance of His mission and sacrifice. Dramatic poetry did not produce anything remarkable this year, and therefore I may pass it over without further comment.

Turning to the literature of learning, I will first give an account of the works on ecclesiastical history. The priest Stephen Ostrooumov has published an excellent work entitled 'Review of the Information found in Eusebius and St. Jerome on the Greek Apologists for Christianity in the Second Century.' In opposition to the Protestant theologian Harnack, Ostrooumov asserts that Eusebius is worthy of being credited, and in no wise contradicts St. Jerome. Two other books have appeared dealing with primitive Christianity, Martynov's 'Gregory of Nyssa' and Plotnikov's 'State of Heathen Beliefs at the Time of the Appearance of Christianity.' Several interesting works have been devoted to the history of the Russian Church. In this connexion I should mention the first part of Prof. Goloubev's 'History of the Kiev Theological Academy,' Kedrov's 'Theological Regulations of Peter the

Great,' and the splendid work of Koutepov 'On the Heresy of the Skoptzi or Godly People.' Besides these much interesting material has appeared in the publications of the theological academies of Kiev and Kazan on the history of the Church, both in Russia and generally.

As was the case last year, the researches of our historians have been directed to the study of the past fortunes of our own country. One of the most important acquisitions to our ancient history has been an edition of the Byzantine code of laws translated into old Russian, and accompanied by a most interesting preface from the pen of the editor, Prof. Pavlov, on the influence of Byzantine law on ancient Russian legislation. A youthful scholar, Moltchanovski, has made his *début* by publishing 'Outlines of the History of Podolsk down to 1413,' a careful collection of facts critically examined concerning the annals of one of the wealthiest districts of Southern Russia. A continuation has also appeared of the 'History of Russia' by the late St. Petersburg professor Bestoujev-Ryumin, bringing it down to the reign of John the Terrible. Favourable reviews have appeared of a work by Tzvitayev entitled 'History of Protestantism in Russia.' An especially large number of works have dealt with the history of Russia in the eighteenth century, some of which have been published in the fiftieth, fifty-first, and fifty-second volumes of the *Memoirs* of the Russian Historical Society, and other special publications. Especially noteworthy are Maslovski's treatise 'Russia's Role in the Seven Years' War' and Goltzev's work on the 'Laws and Customs of Russia in the Eighteenth Century.' This work, in which the mutual influence of laws and customs is investigated, is remarkable for the freshness of its method, the skilful arrangement of facts, and lightness of style; its chief defect is a tendency in the author to generalize from particulars. An excellent work in modern history has been produced by Messrs. Doubrovin and Potto, which treats of the conquest of the Caucasus by Russia, and gives a great deal of information concerning the history and ethnography of the Caucasian mountaineers. Several works of merit have appeared on subjects closely allied to history, such as ethnography, archaeology, and numismatics. The celebrated archeologist Rovinski has published his 'Materials for a History of Russian Iconography.' Count Ivan Tolstoy's work on the 'Ancient Coins of Pskov' has also appeared, as well as an interesting collection of ethnographical essays edited by Prof. Vsevolod Miller, among which is his own treatise on the 'Legends of the East Indies.' Prof. Kondakov, of Odessa, has published a handsomely illustrated history of 'Byzantine Art at Constantinople,' the result of a journey to that city previous to the meeting of the Archaeological Conference at Odessa. Nor should I omit to mention Yadrintzev's 'Siberian Note-Book,' which contains several interesting articles on the history of culture in Siberia.

The history of Russian literature has not been enriched by any very considerable works. A new edition has, however, appeared of the 'Pilgrimage of the Monk Daniel to the Holy Land' (1106-1109), which served our pious

ancestors as a sort of guide to Palestine. A youthful scholar, Galanski, has brought out an interesting work on the 'Great Russian Ballads of the Kiev Cycle.' In this book the author endeavours to show that the supposed ballads of Kiev in praise of Vladimir and his paladins were composed in the north of Russia as late as the fourteenth and fifteenth centuries, and were founded on traditions that had been brought at different times from Kiev, and that Moscow, the centralizer of Russia, had also been the collector and centralizer of the Russian epic. Prof. Tikhonravov has done literature a great service by reproducing the original text of Gogol's immortal comedy 'The Revisor' in precisely the same shape as Gogol presented it in 1836 to the licenser of plays. An interesting contribution to our literature on Pushkin has been made by Mejov, whose bibliographical work entitled 'Pushkiniana' not only gives all the reviews and opinions on Pushkin's works, but even all the musical and artistic productions inspired by Pushkin. The latest period of our literature has been subjected to a careful study by Prof. Orest Miller, of St. Petersburg, in his 'Russian Writers after Gogol,' in which are descriptions of Gontcharov, Pissemski, Stchedrin, and Leo Tolstoy. This work is charmingly written, and with the noble and humane views on life and men which characterize all the works of the learned professor. Our well-known critic and philosophical writer Strakhov has edited a 'Collection of Critical Articles on Tourguénief'; the book is bright and well written, but it is spoilt by a manifest desire on the part of the author to depreciate Tourguénief in comparison with Dostoyevski and Leo Tolstoy. The best antidote to this partial and one-sided view is Zelinski's 'Critical and Historical Commentary on the Works of Dostoyevski.'

In general literature, besides Prof. Karjéev's 'Literary Evolution in the West,' and the twentieth part of the 'History of Universal Literature,' now appearing at St. Petersburg under the editorship of Prof. Kirpichnikov, two important works have been published. Prof. Bouslayev has presented us with a collection of literary essays under the general title of 'My Leisure Hours.' In addition to a wide and varied knowledge of European literature Prof. Bouslayev is possessed of a remarkable acquaintance with its history, and this is manifested in such charming essays as 'Wandering Romances and Tales,' 'The Legendary History of the Devil,' 'Woman according to Popular Books,' &c. If these essays were written in hours of recreation from the more serious work of the specialist, the excellent work of Prof. Alexander Veselovski, 'The History of the Romance and the Novel,' is designed solely for specialists. In this work the author tackles the obscure question of the influence of the Byzantine novel on the romantic incidents to be found in the Greek lives of the saints. In the introductory chapter the author severely criticizes Spielhagen's 'Romanentheorie.'

One of the characteristics of contemporary Russian society is its deep interest in all questions of philosophy and ethics. Works on these subjects find nearly as many readers as those on social science: With a view to satisfying this general feeling Prof. Kozlov

has started a journal at Kiev, which he has called *The Philosophical Quarterly*. If this journal does not enjoy so much success as it deserves, it is owing in great measure to the fact that Prof. Kozlov belongs to a school of metaphysics highly unpopular in Russia. Among the philosophical works that have appeared this year Prof. Troitski's 'Logie' stands first. Prof. Troitski is the chief representative of your empirical school, and for this reason he accords much space to an exposition of the teachings of Mill, Bain, Sidgwick, and others. This year has seen the appearance in Russian of a work by De Robert entitled 'Past Philosophies,' and devoted to an explanation of the positivism of August Comte. This is the first work of the kind in our language, and as such remarkable. The author takes up a hostile attitude towards metaphysics, and insists on the necessity of basing all branches of learning on the philosophy of science. De Robert's book is exceedingly original in conception, but is weak in execution. In most cases the author is content to get his information at second hand, without troubling himself about the correctness of his chronological data, and thus tends to shake our confidence in the accuracy of his deductions. Attempts at independent philosophical researches have been made by Lopatin, in his 'Positive Problems of Philosophy,' and by Prof. Grot in his work on 'The Soul in connexion with Contemporary Knowledge of Force.' Mr. Lopatin is an idealist with some tendency towards mysticism, and in his work he endeavours to prove the fallacy of empiricism and materialism, and his attack on the former is chiefly directed against Mill. Prof. Grot belongs to a totally different school. He is a realist, and refutes the hypothesis of the *esse* in the metaphysical sense, and contends that the world can only be known by sensations, and the working out of those sensations in the laboratory of the human soul on the basis of Empedocles's law that like can only know like. He considers the spirit the active force of nature, and matter the passive, and believes that this hypothesis may be the means of reconciling materialists and spiritualists. In concluding this section of my article I should mention the 'Philosophical Studies' of Lessewitez, consisting of essays on various philosophical subjects, some of which are extremely clever.

Turning to the domain of social science, I must draw your readers' attention to two very remarkable works by Prof. Kovalevski. The first of these is entitled 'Contemporary Custom and Ancient Law,' and in it the author investigates the law of Osetyni in a small Circassian tribe of the Aryan family. The customs of this tribe take us back to the times of Cæsar and Tacitus; to explain them we must go through the whole history of comparative law, but in our researches we find these customs throw light on many obscure questions; we get at the origin of the system of *Wehrgeld*, the evolution of primogeniture, &c. The second work, 'Primitive Law,' deals with the vexed question of the existence of mother-right among Aryan tribes which gave rise to the celebrated contest between Main and McLennan. After collecting all the data in favour of McLennan and Morgan's view,

the author transfers the question to the domain of historico-legal facts, and puts forward his own hypothesis as to the devolution of mother-right into patriarchy. In the second part of his work, entitled 'The Family,' the author investigates the origin of the laws of marriage, nuptial presents, &c. A more popular work is Prof. Gradvski's 'Constitutional Laws of European States.' The first volume of this work is devoted to an historical investigation of the growth of the principles of the British constitution in England itself and on the continent of Europe. Without making any independent researches, the author has cleverly availed himself of the materials at his disposal, and, considering the knowledge and talents of the professor, it is much to be regretted that he did not allow himself a wider area of reading, which would have helped to make his book even more valuable than it undoubtedly is. Among the books on finance and statistics the most prominent is a 'Historico-Statistical Review of the Industry of Russia,' in two volumes. This is the collective work of many writers, and presents the most complete picture possible of the agricultural as well as the manufacturing industries of Russia. For a proper study of the latter a perusal of the nine volumes of reports of factory inspectors just published is indispensable. Remarkable works in the field of fiscal law are Ladyjenski's 'History of the Russian Customs Tariffs,' which is compiled from documents preserved in the archives, and not accessible to the general public, and Prof. Lebedev's treatise 'On Land Taxation,' in which will be found comparative studies of the land taxation of Germany, England, and Russia. I have also the pleasure of recording the appearance of a course of lectures on statistics by Prof. Tchouprov, and of a similar course on fiscal laws by Prof. Yanjoul, nor can I refrain from expressing my regret that these excellent works are printed for private circulation only.

To complete my review I must make mention of Prof. Mouroumzev's excellent work on 'The Reception of Roman Law in the West,' which presents a most complete picture of the assimilation of the principles of Roman law by the west of Europe, beginning with the institutions of the early Middle Ages and going down to the laws of the nineteenth century. Nor should I omit to enumerate the following works on universal history: Prof. Bauer's 'Lectures on Modern History in the Fifteenth and Sixteenth Centuries,' Prof. Alandski's 'Lectures on the History of Greece,' Prof. Osokin's 'The Political Movements in Europe in the Nineteenth Century,' and Prof. Vinogradov's 'Researches into the Social History of England during the Middle Ages.' These works, with the exception of the last, which is not yet completed, but promises very well, cannot be regarded as very important additions to our literature.

NICHOLAS STOROJENKO.

SPAIN.

If the number of books published in a twelvemonth be considered as a measure of the culture of a nation, there can be no doubt that Spain is now in a fair way of attaining a high position. True is it that, while private enterprise is undeveloped,

academies and other learned bodies in general are not richly endowed; yet it must be owned that much is being done by all and every one of them to promote the ends for which they were instituted. For instance, La Real Academia de la Historia, whose *Memoirs or Transactions*, in ten quarto volumes, are exclusively devoted to history, archæology, and numismatics, has periodically issued parts of its *Boletín*—in all twenty-eight volumes—containing essays and papers on obscure or debated points of national history. The publication of the 'Memorial Histórico Español,' suspended for a few years at its nineteenth volume, has now been resumed, and very shortly two more, containing a history of the rising in Catalonia from 1641 to 1652, will make their appearance. That ponderous and ill-digested collection 'Documentos Inéditos para la Historia de America,' in thirty-seven volumes, which the late Torres-Mendoza left unfinished, has now been entrusted to various academicians, and supplemented with two more of the 'new series,' one by Fernandez Duro on Cuba and Puerto Rico, the other by Salas on the Pacific and the Philippine Islands. To Rada y Delgado, another Royal Academician, we are indebted for a learned account of the Roman remains lately discovered at Carmona, in Andalusia; whilst Fernandez Duro himself has brought out his 'Conquista de las Azores,' an interesting account of the expedition sent to those islands in 1583. Señor La Fuente (D. Vicente), also a Royal Academician, has now almost completed his 'Historia de las Universidades y Colegios de España,' a first-rate work of its kind, and one upon which much labour and research have been employed. Señor V. Balaguer, the present Minister of the Colonies (Ultramar), has published two more volumes, the sixth and seventh, of his 'Historia de Cataluña.'

Enough, however, has been said of the Academia de la Historia and its members, and I may next point out what has been done for the elucidation of the national annals by private individuals in nowise connected with that semi-official corporation. 'Historia Compendiada de España,' by Pulido y Espinosa, and 'Política de Felipe II.,' by Daniel Lopez, are hardly worthy of notice, the former being merely a meagre and unsatisfactory abridgment of national history, intended only for students, whilst the latter says nothing new respecting the personal qualities of the monarch emphatically called by us Spaniards 'Don Felipe el Prudente.' The same may be said of the work called 'Procedimientos de la Inquisicion,' by Melgares Marin, chiefly taken from Llorente, Puigblanch, and other sources, and which, though written with impartiality and in good style, contains nothing new concerning that awful institution. Volumes ix. and x. of 'Episodios Nacionales,' by Perez Galdós, are probably the last of the long series with which that popular writer has illustrated the most salient points in the annals of Spain. Rodriguez Villa, already mentioned in former reports as a most industrious investigator of our national history, recently published two volumes on the reign of Philip IV., namely, 'Cartas de Andrés Almansa y Mendoza' (1621-6) and 'La Corte y Monarquía de España' (1634-7), which cannot fail to illustrate that period of our annals now that

at last the second volume of Vibanco (or Novoa, as others will have it) is before the public.

Nor has the taste for provincial and topographical history, always a favourite subject with us Spaniards, decreased in the least. I will mention in the first place as highly creditable a description of the region to the north-east of Barcelona known as the Ampurdán, which a professor at the university of that city, José Pella y Forgas, has lately brought out, with opportune illustrations of its archaeological remains. Then come in succession a history of the town of Simancas and its celebrated archives, by Diaz Sanchez; another of Villalar, the field of battle where the liberties of Castille, upheld by Juan de Padilla (1522), are said to have been destroyed; of Villilla, in Aragon, and its famous tolling bell, by Lopez de Ayala; of Asturias, by Canella; of Vizcaya, by Artiñano; of Galicia in the fifteenth century, by Lopez Ferreiro; of Granada, by Castelar, under the title of 'El Suspiro del Moro,' though referring almost exclusively to the traditions of that city at the time of its conquest by Ferdinand and Isabella (1492); of Mallorca, by Campaner, being the second volume of his 'Cronicon Mayoricense,' published last year; and, lastly, of 'La Tierra Euskara,' or a description of Guipuzcoa, by Laffite. To this already long list of books on topographical history I may add a number of manuals by Valverde, being as many guide-books for tourists to Oviedo, Leon, Logroño, Palencia, Segovia, Burgos, Toledo, Cuenca, and other towns in Asturias, Galicia, Rioja, Extremadura, and almost the whole of Spain—with the exception of Andalusia, Aragon, and the eastern provinces, which that author proposes also to describe in succession. It must be owned that travellers in this country will be much benefited by the "Guías Prácticas de Valverde," as the manuals or handbooks are called.

In biography little has been done, comparatively speaking, and yet I can mention the following: 'Diccionario Histórico Biográfico de Extremeños Ilustres,' by Diaz Perez; 'Vida de D. Alonso Enriquez,' the life of a roving adventurer of noble family, who went to Peru in Almagro's time, and was present at the civil war between that captain and Pizarro; and a life of Father Malagrida, of the Society of Jesus, who, being sentenced to death as an heresiarch, was burnt at Lisbon in 1761. This last is the work of another father of the same Society, named Francisco Butiña. 'Vida y Escritos del Marques de Santacruz del Marcenado,' a Spanish general of last century, and author of a work in several volumes on military tactics, is another addition to our already rich store of national biographies. Nor has the history of our once extensive colonies in America or the Spanish dominions in the Pacific been forgotten. I have already alluded in former reports to the very curious fact that now that Spain has no more possessions in the New World, the attention of Spaniards seems to be particularly called in that direction. Besides an inedited work on New Granada by Juan de Castellanos, a writer of the sixteenth century, which Paz y Melia has published in the "Coleccion de Autores Españoles" (vol. xlv.), and 'Costa Rica y Colombia de 1573 á 1881,' by M. Peralta, a native of the former country,

I can record 'De Madrid á Panamá,' a lively and interesting narrative of a sea voyage from Vigo in Galicia to the isthmus of Panama, touching at Tenerife, Puerto Rico, Cuba, and Colon; 'Historia de las Islas Marianas, Carolinas y Palaos desde su Descubrimiento por Magallanes en 1521,' by Col. Don Luis Ibañez, the late governor of those islands; 'Bosquejo Geográfico e Histórico del Archipiélago Filipino,' by Jordana; and 'Narraciones Españolas y Americanas,' by Sañudo; perhaps, too, half a dozen more lately published with reference either to the Philippines or to our possessions in Africa, among which latter particular mention must be made of the following: 'Memorias de un Viage de Exploracion por el Sahará,' by Rosso; 'España en Africa,' by Gimenez; 'Factorias de la Costa Occidental de Africa,' by Costa; 'El Rio de Oro y su Territorio,' by Rubio; 'Nuevos Territorios del Golfo de Guinea,' by Iradier; 'Fernando Poo y el Golfo de Guinea,' by Ossorio; and last, not least, the voyage of exploration achieved by Quiroga, one of the professors of the Instituto Libre de Enseñanza, of which more will be said hereafter, who, having traversed the Sahara in its most western limits, arrived at the peninsula known as "Bahia de Rio de Oro," which he has now described most scientifically.

As to the Academia Española de la Lengua, as it is generally called, its scope not being so wide as that of its sister the Academy of History, we cannot reasonably expect so much, and with the single exception of one volume of its *Memorias*, containing chiefly *discursos de entrada*, or addresses delivered by the new academicians upon taking their seats, as well as public funeral orations and sermons on each anniversary of Cervantes' death—which, by the way, seem to have become a permanent duty with the academicians—I am sorry not to be able to announce any publication, not even that of the 'Cantigas del Rey D. Alfonso,' so long expected. It must be said, however, that the publication last year of the edition of the 'Diccionario de la Lengua Castellana,' much enlarged and improved, whatever may be asserted to the contrary, has lately been the cause of much criticism and discussion. The *Imparcial*, a daily newspaper, has inserted a series of articles—I might as well say furious diatribes—against it. The attacks still continue, and very recently a satirical pamphlet entitled 'Contra Privilegios Escalpelo' ('Against Privilege the Scalpel'), by Gregorio Herrainz, has been followed by another, 'Da. Lucia, Novela Histórica ó Historia Novelesca,' in which José Maria Sbarbi, a Cervantista who disguises himself under the anagram of "Juarráes Bombasan," has directed severe and somewhat pungent criticisms against the Academia Española. The attacks, however, remain unanswered, no reply has yet come from the Academy or its members; and yet, strange to say, they have produced the salutary effect of calling the attention of my countrymen to the study of philology in all its branches, for certainly at no time have so many essays and works on the Spanish language and its various dialects been published as during the present year. In addition to a 'Diccionario Biográfico, Geográfico, Estadístico de la Lengua

Española,' by Jaramillo, of which seventeen parts are already issued, I can mention 'Cancionero Popular Gallego,' being a selection, by José Lopez Ballesteros, of the popular songs of Galicia, with a prologue by Theophilo Braga, the Portuguese ethnologist, and an appendix by Machado, a native of Santiago. 'Lo Joch de Naibs,' by J. Brunet, is a pleasant history of playing cards in the Catalan language. There is something to praise in 'Soazes da mia Terra,' a collection of poems in the Galician dialect; and in the 'Ensayo Lingüístico' of Miguel Rodriguez Juan. 'La Catalanisme,' by Almirall, and two attempts made at Mallorca and at Valencia to revive the taste for the Provençal language, introduced by James the Conqueror in the thirteenth century after the conquest of those countries, have been favourably received by the people to whom they were addressed. The publication, moreover, is announced of a complete series of Remon Lull's works, mostly written in Provençal. Nor can I omit, whilst treating of this subject, the second volume, almost immediately to be followed by a third, of Guillen Robles's 'Leyendas Moriscas,' which are being published in the original, that is, in that peculiar jargon called *aljama*, a mixture of Arabic and Castilian or Provençal, which the Spanish Moors used after the taking of Toledo, Saragossa, and other of their principal cities. It is but just that I should mention here the ethnological dictionary of the Spanish language, or rather essay on Spanish words derived from the Arabic and other Eastern languages, including occasionally the Persian and Sanskrit, which Prof. Egulaz, of the Granada University, has just published, and which, to judge from its careful execution and the labour bestowed upon it, is sure to be well received by scholars, and especially by those devoted to comparative Oriental philology. That study is now making rapid strides among us, since, independently of Prof. Codera's publication of Arabic texts from the Escorial, which goes on steadily, and a grammar of that language by the same Orientalist, intended for students, I can report Idrisi's 'Geography of Mohammedan Spain,' text and translation by Don Eduardo Saverda; an essay on the inscriptions of the mosque of Sultan Hassán in Cairo, by Toda; besides several articles of Father Fidel Fita and Fernandez y Gonzalez, Royal Academicians, on Hebrew literature and the social condition of the Spanish Jews during the Middle Ages, which have appeared in that Academy's *Boletín*.

Poetry, novels, and light literature in general are on the increase, and though it has often been asserted that Southern people in general, and Spaniards in particular, are more inclined to meditation than to reading, yet the books published within the last twelve months are so numerous that either publishers and authors are being ruined, or else the demand is daily waxing greater. As a proof I will state that Ramon Campoamor, the Academician, has published separately, not as a collection, no fewer than seven poems, lyric or dramatical, such as 'Los Amores de una Santa'; 'Las Tres Rosas'; 'Dichas sin Nombres'; 'Don Juan,' in two cantos; 'La Calumnia'; 'La Historia de Muchas Cartas,' with etchings; 'El Quinto no Matar.' From Nuñez de Arce

we have only one this year, 'Maruja'; another 'Blanca,' by Palacio, first printed at Montevideo; and a third, 'El Cantar del Romero,' by José Zorrilla. New editions of Alarcón, Valera, Martínez Villergas, Jorrito, Guerrero, and others have been issued; whilst the poetical effusions of Royo Villanova, under the strange title of 'Manchas de Tinta' ('Spots of Ink'); those of Valcarlos under that of 'El Amor . . . sin Velo, Poema Naturalista'; 'Los Cantares,' by Cayetano Alvear; 'Las Pasionarias,' by Flores; 'Las Nuevas Fábulas,' by Felipe Jacinto Sala, with 140 illustrations by the best artists of Barcelona; 'Las Fotografías del Alma,' by Horta; and 'El Libro del Oriente,' by Martí, have suddenly revealed to us the names of half a score of new poets, who may, perhaps, one of these days reach celebrity.

As to fiction, it was unusually abundant in 1886; French, Italian, and even English writers are laid under contribution, whilst original novels are much in demand. In addition to several folk-lore books (a title borrowed from England), of which there are various kinds, Castilian, Catalan, Galician—for almost every province of Spain seems to have its own—I can mention half a dozen novels by writers well known, or who have lately obtained popular favour somehow or other. Among the former are to be reckoned 'Los Pazos de Ulloa,' by a lady, Emilia Pardo Bazan; 'Segunda Ristra de Ajos,' by Pardo Figueroa, the celebrated humourist, who writes under the assumed name of "Dr. Thebussen"; 'Esperanza y Caridad,' by Perez Nieva; and two or three more by the witty writer known as 'Clarín' ("Trumpet"), whose real name is Leopoldo Alas. Among the latter, those whose works may possibly be popular hereafter, the most prominent are: Polo y Peyrolon, whose 'Solita, ó Amores Archiplatónicos,' has met with public approval; Turena, who in his 'María,' handsomely printed at Barcelona, has portrayed a lively picture of manners and customs in Catalonia; Tarrago y Mateos, whose 'Novias . . . y Novios' has been read with pleasure. As to 'La Dozena del Fraile' ('The Friar's Dozen'), by J. Lopez Valdemoro; 'Luisa Minerva,' a spirited and handsomely illustrated prose romance, by José Ramon Melida; and 'Mis Devociones, Notas Intimas de Madrid y París,' by Blasco, none of which can be called, strictly speaking, a novel, no commendation is needed on my part, since all have been favourably received by the reading public.

I must add that within the last twelvemonth Cervantes has hardly been interfered with. Excepting two common editions of his 'Novelas Exemplares'—one here at Madrid, the other at Barcelona—and a poor reprint of 'El Espíritu de Miguel de Cervantes y Saavedra,' by Garcia Arrieta, first published in 1814, nothing has been done in Spain to disturb the slumber of that inimitable writer, unless it be, perhaps, the attempt just made by a medical professor to prove him to be a consummate mad doctor, well acquainted with all and every one of the infirmities affecting the human brain, and most particularly with the peculiar whims and manias of his hero. As an atonement for this, which in the eyes of the "Cervantofilos" may appear a deficiency,

new editions of the 'Lazarillo de Tormes,' and of the 'Buscón' by Quevedo, as well as of two or three entertaining romantic fictions by popular writers, have come out to increase our stock of light literature.

For dramatic art in its highest forms little has been done this year, as, with the single exception of one semi-classical comedy, 'El Archimillonario,' in three acts, by Capt. Novo y Colson, acted in February last at the Princess's Theatre in this capital, nothing new or striking has been produced. Evidently public taste is undergoing here, as almost everywhere in Europe, a rapid change. As a proof I may mention the titles of a few of the works acted within the twelvemonth in the minor theatres of this city: 'Amor y Venganza,' by Castillo; 'El Novio de Da. Inés,' by Burgos; 'Una Muñeca,' by Arenas; 'Cielon XXII.' and 'Juan del Pueblo,' both by Gorritz; 'La Fin del Mundo,' by Navarro; 'La Gran Via,' by Perez y Gonzalez; 'En el Nombre del Padre,' by Granés; and 'Maquinas Singer,' by Monasterio; nearly all of them being "des pièces de circonstances," as our trans-Pyreneic neighbours call them, undoubtedly amusing for a time, but having not the least dramatic interest. Had I not been able to mention two more parts of Macpherson's admirable translation of Shakespeare's dramas, as well as the second and last volume of 'Dramáticos Contemporáneos,' with a learned preface by Cánovas del Castillo, this branch of Spanish literature would have been poorly represented in my annual report.

Societies and printing clubs throughout the Peninsula are getting daily more and more active. For instance, the Bibliófilos of this capital brought out two books last summer—'El Peregrino Curioso y Grandezas de España,' by Villalba, and 'Algunas obras del Dr. Villalobos.' The former, which may be called a rambling description of the Spanish Peninsula in 1565-6, has been printed from the autograph manuscript in the Library of Valladolid. The latter—which, as its title implies, is a selection from the works, some printed, others hitherto unedited, of Dr. Francisco Lopez de Villalobos, the physician of the Catholic sovereigns Ferdinand and Isabella, and afterwards of the Emperor Charles V.—is a remarkable production by Señor Fabié, who has rendered a singular service to scholars by publishing and commenting upon, as it were, the epistolary correspondence of the royal physician with the courtiers of those days, between 1518 and 1549.

"Documentos Inéditos para la Historia de España" is a collection of tracts and papers, chiefly historical, which counts already seventy-seven volumes. 'La Vida y Hechos de D. Alonso Enriquez de Guzman,' above alluded to—of which, by the way, an abstract was published in 1862 by Mr. Clements Markham for the Hakluyt Society—forms the seventy-fifth, whilst the seventy-sixth and seventy-seventh are, respectively, the last part of the history of Philip IV. and the letters of Count Peñaranda on the political state of the Spanish monarchy in 1636. The "Autores Españoles" is an interesting and handy collection of old and modern standard works, of which no fewer than six volumes have been issued within the last twelvemonth, namely, 'Cancionero de

Gomez Manrique,' in one volume, and 'Obras de Sanchez de Badajoz,' in two, both poets of the fifteenth century, the latter from a copy of the first edition said to be unique; 'Poesias de Ros de Olano,' in two volumes; and 'Historia de las Ideas Esteticas en España,' by Menendez Pelayo, which last cannot fail to be well received by the reading public, since its author, one of the most prolific of our days, has already distinguished himself in that line.

For the last few years the political sciences in general have been cultivated with great ardour and assiduity. In a country like this, where manners, customs, and opinions as well are undergoing a radical change, and where freedom of conscience and thought, in political as well as in religious matters, is fast becoming an undisputed axiom, it is natural enough that all matters connected with popular education, civil rights, government, and administration should be freely discussed by the periodical press, and by those corporations expressly instituted for the purpose of elucidating such important points. Not to say anything of the many remarkable essays on political economy, statistics, industry, commerce, taxation, and so forth, which from time to time have appeared in the *Memorias* of the comparatively modern Academy of Moral and Political Sciences, I cannot refrain from alluding to the labours of a professor of this university, who, having devoted almost all his life to pedagogy in all its branches, and particularly to primary education, has now effected a sort of revolution in the education of youth. I mean Prof. Francisco Giner, the founder as well as director of the Instituto Libre de Enseñanza, who, having visited England in September, 1884, and attended the conferences on education held at South Kensington, was thus enabled to improve his own original and highly efficient system of education. Both in the *Boletín del Instituto*, which is published every fortnight, and in other reviews, Señor Giner has from time to time given us his ideas on pedagogy in general, and higher education particularly. This he has done in his 'Estudios sobre la Educacion,' forming the eighth volume of "La Biblioteca Económica-Filosófica," as well as in his 'Principios de Derecho Natural,' a masterly work, of which a second and greatly improved edition has just been published.

Having alluded to the *Boletín*, which is, as it were, the organ of that institute, I cannot do less than say a few words about it. Unlike your English reviews specially devoted to criticisms on all sorts of new books, the *Boletín* deals more, though not exclusively, with political and philosophical works, and has moreover a decided retrospective tendency. For instance, its last numbers contain articles by Azcarate, Labra, and Pedregal, all and every one of whom, besides being actual professors of the Instituto, hold seats in the Cortes. Señor Azcarate, one of our chief politicians and orators, has published a remarkable essay on the late Mr. Fawcett and his works, besides one on 'The Representative Government of England: its Faults and Failures.' To Labra we owe an article on the 'Constitution of Cadiz, 1812.' As to Pedregal's 'Postrimerias de la Casa de Austria en España' ('The Last Days of the House of Austria in Spain'), I

can only say that it is a remarkable paper, describing in vigorous and manly style the weakness and imbecility of Charles II., "the Bewitched."

The above list of works on the political sciences, and others I might mention proceeding from the same source, would seem incomplete, considering the present state of things in Spain, were I not to mention a few more books published in other quarters, or rather under other influences, such as 'El Socialismo en Inglaterra,' by Eduardo Huertas; 'El Lujo y sus Desastrosas Consecuencias,' by Vilanova; 'La Política de la Regencia,' by the Count de Las Almenas; 'El Poder Temporal de los Papas,' by Nicolas Diaz Perez; 'La Sabiduría Popular,' by Gonzalez Serrano (second edition, corrected and improved); and last, not least, 'Casos de Conciencia acerca del Liberalismo,' abstracted from the works of Father Villada the Jesuit, which the Professor of Metaphysics at this university (Orti y Lara) has just published for the edification of those still attached to the "old Bourbon régime."

In the physical and natural sciences some progress has been made of late, since, instead of the usual translations from the French and other languages, some original works on the geology, botany, mineralogy, &c., of the Peninsula have been published, such as 'Aves de España, Portugal é Islas Baleares,' by Reyes; 'Relacion entre la Forma de las Costas de la Peninsula Iberica,' &c., by MacPherson; 'La Sierra de Peñaflor (Sevilla) y sus Yacimientos Auríferos,' by Calderon; and 'Plantas Maritimas de la Costa de Cadiz,' by Gonzalez Frago.

Bibliography has made little or no progress. Though there was every reason to expect that the edition of Gallardo's bibliographical notes and abstracts from sundry books, of which the first two volumes were printed more than ten years ago, would be brought to a conclusion, I regret to say that collectors of old and rare Spanish books are still deprived of a bibliographical key to replace Brunet's 'Manuel du Libraire.' True is it that Latassa's 'Biblioteca Aragonesa,' newly disposed in alphabetical order, has been reprinted at Saragossa; but being altogether a poor production, with all the faults of the original edition (1798-1802), and few, if any, additions, it cannot be of much use to scholars. Indeed, neither this nor Señor Miro's illustrated catalogue of his own collection of Spanish manuscripts is likely to fill the gap in Spanish bibliography, though on the other hand it must be owned that the recently translated pamphlet of M. Harris, of Paris, on the fate of the Colombine Library at Seville, may, in a certain manner, supply the deficiency.

In the fine arts attempts, more or less successful, have been made to revive the ancient schools of painting and sculpture. 'Bartolomé Murillo y sus Obras,' by Alfonso; 'El Retrato,' by Avilés; 'Tratado de la Pintura en general,' by Vicente Poleró, of the National Museum; and 'El Hombre ante la Estética,' by Garnelo, intended as a manual for painters and sculptors, are among the best. Of the three parts or volumes of which the last-mentioned work is to consist, only one, entitled "Morfología," has been published, although two more—"Dinamología" and "Morfopatía"—are announced.

J. F. RIAÑO.

SWEDEN.

LITERATURE in this country has during the year just passed suffered, like our trade and agriculture, from obvious depression. But if it be true what a celebrated satirist once said, that although a certain relation between the stomach and the head cannot be denied, yet the best stomachs are not always the best heads, I should be inclined to apply the remark to the relations between the supply of money and literary capacity. In other words, several important questions have been brought under debate during the past year, although literature has been far more prolific in other years. The greatest sensation was, perhaps, created by an author who, through the medium of translations, is already known a little in England, where she, moreover, has during a longish sojourn made many personal acquaintances—I mean Ann Charlotte Edgren. In her novel 'En Sommarsaga' ('A Summer Tale') she has propounded the question, Why are married women compelled to sacrifice to household duties whatever talents they possess? Who would ever propose that a married man should sacrifice his profession for his wife and children? It is this unfairness in the mutual position of husband and wife on which the author insists. Another of our most celebrated authors, August Strindberg, has on the contrary in his last book, a second instalment of 'Giftas,' made it his aim to point out what he considers the danger attending the increasing ascendancy of the fair sex, their encroachment on what previously were the prerogatives of men. But irrespective of the fact that not even the most gifted reactionary would be able to check a general movement, it is not to be denied that Strindberg's book is a mistake even as a work of art. The wit and the knowledge of life which were so happily displayed in the celebrated first volume of 'Giftas,' that led to his being prosecuted for outraging religion, are here sought in vain. In lieu of them a series of dim phantoms appear belonging to some Utopia of the future, the whole painted grey on grey, pessimistic throughout, and without the least capacity for touching the heart of the reader. Strindberg has, however, in an autobiography likewise published this year, 'Tjenstevinnans Son' ('The Son of the Servant'), and in another volume entitled 'I jämsnigstiden' ('In the Time of Storm and Drang'), given many proofs of his brilliant talents as a painter of character, describing the state of things in the capital and in the university of a small town. Here he is so much in his element that he even advances the somewhat hazardous proposition, that autobiography ought henceforward to be the only form of *belles-lettres*.

Perhaps our most popular writer at present is Alfred Hedenstierna, who, under the pseudonym of "Sigurd," is writing *causeries* in a small provincial paper, which are afterwards eagerly reprinted in the papers of the capital, and, collected in the form of a book, run through several editions. He has recently published a rather large miscellany of this kind under the title 'Ljud och Oljud' ('Sounds and Discordances'). His grotesque humour reminds me somewhat of that of Mark Twain; however, he has a good share of originality of his own.

Sometimes he writes poetry, but it is rather irregular.

From the poets by profession scarcely a line emanated during the year, if we except a poem by C. D. af Wirsén, written for the centennial festival which the Swedish Academy celebrated in a style that, in spite of all efforts at display, seemed, like the venerable institution itself, somewhat antiquated. Carl Snoilsky's poetical contribution on the same occasion was better. He, under the form of describing an evening party at the house of Mrs. Lenngren—our most celebrated poetess during the century—passed in review the leading authors in the said Academy. This fine poem was, together with some others of the author's specially Swedish pictures, issued at Christmastime in a volume. This is all I need say about the verse called forth by the festival, unless I may mention, without claiming any personal merit whatever, that a satirist calling himself Sæevola II. produced a vigorous piece, which appeared in my monthly magazine *Ur Dagens Krönika*, and caused the number to run into a third edition.

Amongst the more important poems of a serious character I may notice a glorification of Saul, King of Israel, by a lecturer, already known as an author of the rationalistic party, Mr. Zethræus. In his representation of Saul and David he deviates widely from the traditional estimate of their respective characters. One of the younger lyric poets, Victor Moll, has published 'Körlekenssaga' ('Tale of Love'). An elderly lady, Lotten v. Kræmer, has given vent to her doubts in two religious poems; a younger poet, Mr. Nils Sjöstrand, has published a little volume of verse; and a veteran who has acquired a great reputation in several branches of science has, under the pseudonym of "Friedrik på Ransät," issued a collection of humorous verse in a provincial dialect.

To turn to prose, August Bondeson has continued his tales from popular life, which are much liked, this time under the title of 'Historiegubbar på Dal' ('Tales from Dal'). Mr. H. Wranér has also continued his good-humoured and facetious sketches of the life of the Scanian peasantry. More properly to be classed as stories are the 'Sydsånska Teckningar' ('South Scanian Pictures') of Cecilia Holmberg. Of novelettes and novels I may mention further Ernst Lundqvist's new collection 'Profilen'; Anna Wahlenberg's 'Små Själur' ('Petty Spirits'); Mathilda Roos's 'Härdt mot Härdt' ('Rude to Rude'); 'Procuratorn,' an historical novel of the days of Eric XIV. by an author particularly celebrated for his researches into the history of war, who has here concealed his real name; further, Frans Hedberg's 'Stockholmslif och Skärgårdsluft' ('Life in Stockholm and in the Islands'); Tor Hedberg's 'Judas,' in which Judas Iscariot is the principal personage; a little collection of tales cleverly put together by Gottfrid Petersson, 'Små Smulor' ('Small Morsels'); some humorous stories by writers who call themselves Chicot, Mox, and Thord Helsing; and the pseudonymous Anna A.'s 'Släkttingar' ('Parents'). Of dramatic work not intended exclusively for the stage hardly anything besides Mrs. Alfhild Agrell's three-act drama 'Ensam' ('Alone') has

attracted any attention. In this connexion I may here mention 'Minnen från en lång Teaterbana' ('Recollections from a long Life upon the Stage'), by Uller, with introduction by John Neander.

Amongst scientific works I should mention in the first place Victor Rydberg's 'Undersökningar i Germanisk Mytologi' ('Researches in German Mythology'), acute and ingenious as all that this highly esteemed author writes.

Further, I may include in my list a new volume of F. F. Carlsons's 'Carl XII.'s History,' a work which will probably stagger in many points even the most inveterate worshipper of the hero. Among specially historical literature in the proper sense of the words should be classed K. G. Grandinsson's 'Studies in the Hanseatic-Swedish History' (the years 1332-65). Anton Nystrom has commenced a 'General History of Culture' on a vast scale. Bernhard Meyer has completed his literary lexicon; and Otto Sjögren continued his meritorious labours upon a 'History of Antiquity,' with special reference to the development of culture. To the history of our own civilization and literature during a more modern period belong a florilegium of literary historical sketches by Teodor Skelund, who, under the title of 'Vittra Skuggbilder' ('Literary Silhouettes'), has given a new proof of his zeal in literary researches; and Johannes Sundblad's 'Bland Kråklor och Mitror' ('Amongst Crosiers and Mitres'), a selection from the correspondence of Archbishop Lindblom at the end of the last century and the commencement of the present. A work founded upon letters and other documents, which the writer of these lines has been publishing for some years under a variety of titles, was this year augmented by a couple of volumes, 'Minnen af Utländska Diplomater i Stockholm' ('Recollections of Foreign Diplomats in Stockholm'), which will soon have a continuation based on researches made in the Foreign Office in St. Petersburg concerning Bernadotte *vis-à-vis* Alexander I. and Napoleon I. The readers of the *Athenæum* will before long, by a few extracts, obtain a notion of the very remarkable despatches interchanged between the courts of St. Petersburg and Stockholm.

As most able pieces of biography I have to mention N. P. Odman's 'Ur en Svensk Tonsättares Lif' ('From the Life of a Swedish Musical Composer,' J. A. Josephson), and P. T. Cleve's notes on Carl Wilhelm Scheele, the celebrated Swedish chemist, on the occasion of the centenary of his death.

The most notable work issued this year in the history of art is, perhaps, an *œuvre de luxe* published in French by Olof Granberg, 'Catalogue Raisonné de Tableaux Anciens dans Collections Privées de la Suède. Tome I. contenant 500 Tableaux principaux des Ecoles Hollandaise et Flamande du XVII^e Siècle.' Here I should also mention C. Eichhorn's 'Svenska Konungar och deras Tidevarf' ('Swedish Kings and their Ages'), a collection of photographs after contemporaneous pictures. One of our most celebrated gymnasts, Capt. Victor Balck, has rejoiced the sport-loving public with a huge illustrated volume on sports. I may conclude by mentioning briefly 'Resor

in Centralamerika' ('Travels in Central America'), by C. Bowallius. For the rest I need only state that a very lively dispute about the reforms to be introduced in Swedish orthography has raged in periodicals and pamphlets, principally between the lecturers at Upsala, Mr. Lundell and Mr. Norén, and Mr. Esaias Tegnér, professor at Lund, and grandson of the celebrated poet. ARVID AHNFELT.

LITERATURE

Locksley Hall Sixty Years After, &c. By Alfred, Lord Tennyson. (Macmillan & Co.)

IN this powerful poem the hero of 'Locksley Hall,' having survived (as, let us hope, most broken-hearted lovers do survive) his jilting, discourses, after sixty years, to his grandson upon the condition of England:—
Gone the cry of "Forward, Forward," lost within
a growing gloom;
Lost, or only heard in silence from the silence of a tomb.

Half the marvels of my morning, triumphs over
time and space,
Staled by frequency, shrunk by usage into commonest commonplace!

"Forward" rang the voices then, and of the many
mine was one.

Let us hush this cry of "Forward" till ten thousand
years have gone.

Far among the vanish'd races, old Assyrian kings
would flay

Captives whom they caught in battle—iron-hearted
victors they.

Ages after, while in Asia, he that led the wild
Moguls,

Timur built his ghastly tower of eighty thousand
human skulls,

Then, and here in Edward's time, an age of noblest
English names,

Christian conquerors took and flung the conquer'd
Christian into flames.

Love your enemy, bless your haters, said the
Greatest of the great;

Christian love among the Churches look'd the twin
of heathen hate.

Have we grown at last beyond the passions of the
primal clan?

"Kill your enemy, for you hate him," still, "your
enemy" was a man.

Have we sunk below them? peasants maim the
helpless horse, and drive

Innocent cattle under thatch, and burn the kindlier
brutes alive.

Brutes, the brutes are not your wrongers—burnt at
midnight, found at morn,

Twisted hard in mortal agony with their offspring,
born-unborn,

Clinging to the silent Mother! Are we devils? are
we men?

Sweet St. Francis of Assisi, would that he were
here again,

He that in his Catholic wholeness used to call the
very flowers

Sisters, brothers—and the beasts—whose pains are
hardly less than ours!

Chaos, Cosmos! Cosmos, Chaos! who can tell how
all will end!

Read the wide world's annals, you, and take their
wisdom for your friend.

Polemics are so entirely outside our province that the most generally interesting aspect of this poem can only be touched upon here. It is the same with 'The Promise of May,' which also seems to be the outcome of a polemical rather than of a purely artistic impulse. To deliver judgment here upon Lord Tennyson's conservatism, or upon Mr. William Morris's

socialism, or upon Mr. Swinburne's republicanism, would be to destroy the authenticity of our judgments upon them as poets. Yet polemical literature cannot be entirely ignored even by the literary critic, for sometimes a man's political or social views will throw a light upon his artistic genius, and sometimes they will throw a light upon the conditions under which his genius works. When the 'Fancies' of a certain extremely cheerful dervish illustrate the peculiar genius of one great poet, and when the extremely cheerless jeremiads of a wronged lover illustrate the peculiar genius of another great poet, it behoves us to give these fancies very respectful attention. No one will deny the pessimism of the new 'Locksley Hall'; the cause alone concerns us. This seems to be that the fifth decade of the Victorian era, which is to be commemorated by a jubilee, does not realize all the fervid hopes of the first. England has advanced, but it has been in crab fashion, backwards. Demagogues have opened the people's eyes—opened them not to do the people the slightest good, but to sour them. Altogether, indeed, the burden of the song is "Ring in the old, ring out the new." In a word, while the first poem was a revolt against "John Bullism"—that insular creed which turned a pretty girl's head, and set the heels of a fox-hunting squire upon the neck of a poet with scientific dreams—the present poem is a palinode. "John Bullism" is found to be after all a worthy creed. A British squire turns out to be a better man than even a cosmopolitan poet.

Now, for the writer of 'Locksley Hall' to attempt a sequel to the superb poem which gave voice to the first decade of the Victorian epoch and its sanguine dreams would, even in a young man, have been proof of a daring soul. In buoyancy of temper that not very remote epoch can only be compared with the Elizabethan age. England then was in her relations to the other countries of the world at the zenith of her power and influence. A quarter of a century's peace had not yet dimmed the memory of Waterloo, and even as a military power England was listened to with that respect which battalions have always commanded, while to say (as had been said a few years earlier) that "on the high seas no shot could be fired without England's knowing the reason" was not the mere chauvinistic figure of speech that it now seems to have been. Yet this was but one of the causes of that sense of national exhilaration that was in the air when the first 'Locksley Hall' appeared.

The physical sciences, progressing "by leaps and bounds," had achieved such triumphs that the popular imagination of England was fired by

The fairy tales of Science and the long result of Time—

fired as completely as in the days of Elizabeth it had been fired by travellers' tales of El Dorado and all the wonders of the mysterious West. If in Elizabethan days poetry was an absorbing national passion, science had become a national passion more absorbing still. Even the English Court, which, since the accession of the house of Hanover, had in culture and intelligence been behind the nation, had begun to catch the general enthusiasm, owing largely, perhaps, to the

influence of the most earnest and scientifically-minded prince in Europe. No doubt the audacities of Murchison and Lyell did at first cause a certain alarm. But after a while orthodoxy discovered that the alarm had been a false one; somehow the geology of the Pentateuch was not to be destroyed. On the contrary, it was to be firmly established by the British Association. English orthodoxy, therefore, settled down in peace. Nay, even in Scotland the old red sandstone readings of Hugh Miller really increased the circulation of the most orthodox *Edinburgh Witness*. Ecclefechan alone grewled at the "new-fangled theory" of the great "æonian carpentry" and the "cosmic week." In a word, the final emancipation of man by science was at hand—the promised time when, by the very improvement in the missiles of war, the absurdity of war should be seen; when international arbitration should supersede councils of war; when the swords of Europe should be beaten, not into ploughshares, which suggested a rather agricultural feudalism, but into the sacred cogs and wheels of sacred cotton mills; and Britannia should go on ruling the waves more benignantly (and more profitably) than ever.

Those who had begun life by laughing at the idea of "a coach without horses" and "ships without sails" had ended by believing in the holy mission of the steam engine in bringing about "The Parliament of man, the Federation of the world." Science was even to be the handmaid of revealed religion; the final cause of the special train was bipartite, conveying as it did the cotton-spinner's body to London at the rate of forty miles an hour, while it carried his soul to heaven at a still greater speed. The very discontent of that buoyant time nourished, and was nourished by, "a youth sublime." It was the discontent of the hero of 'Locksley Hall,' the discontent of enthusiasts who

Saw the Vision of the world and all the wonder that would be,

and who were, on that very account, impatient to see the vision fulfilled. No doubt behind this glowing picture would come glimpses now and then of things not quite so cheerful as might have been desired. Sometimes while the cotton is a-spinning the spinners will raise the old question of food, and then, perhaps,

Slowly comes a hungry people, as a lion creeping nigher

Glares at one that nods and winks behind a slowly dying fire.

But here, again, was cause for hope, not despair. One of the most glorious functions of the scientific religion of the future was to fill hungry mouths at the least possible expense to the capitalist,—to quell "creeping lions" at the least possible cost to their natural keepers. Nothing could and nothing should damp the spirits of so cheerful an age. And the hero of 'Locksley Hall,' while he for a moment girds at the age, finds that even his heart troubles can be assuaged by drinking at the well-spring of the age's hopes.

Much of this hopeful temper was expressed in the wonderful poem to which Lord Tennyson here offers us a sequel—a poem in whose bounding trochaics satire, poetry, passion, pathos, and invective, clothed in diction the homeliest and diction the most

ornate, melt into each other and form an artistic amalgam of unequalled brilliance, resonance, and heart-stirring power. Has he succeeded? This is a question that will be variously answered. Let us first inquire what his success would involve from the artistic point of view. Elaborate perfection of detail had from the first been the characteristic of Lord Tennyson's work, but with him, as with Virgil and Petrarch, this very quality had sometimes appeared to clog and slacken that vital spontaneity which belongs to nature and to that highest art where art lies concealed. But in 'Locksley Hall' there is as much *verve* and elasticity as though the verses, instead of being as artistically faultless as the most perfect of Milton's, had been as carelessly strung together as the rough-and-ready work of Byron and of some of those contemporaries of Byron who turned off verses by the furlong, whether they happened to be poetry or not. Indeed, in its happy combination of the highest qualities of eighteenth century poetry, such as clarity and common sense, with the highest qualities of nineteenth century poetry, such as witchery and romance, 'Locksley Hall' stands, we believe, almost alone in our poetic literature. For it must be remembered that the richness and glamour imported into English poetry by the neo-Romantic movement were largely counterbalanced by certain losses, as we see in so much of the exquisite poetry of Shelley. Unworldly verse—the verse plenary inspired by the Romantic temper—though it might be more truly poetic than the worldly verse it supplanted, could hardly command so vigorous and direct a human appeal. The typical poetry of Shelley and Keats could hardly be so attuned to the general ear as the typical poetry of Dryden and Pope, for amid the voices of Fleet Street the echoes from fairy land must needs sound somewhat remote and thin. Wordsworth no doubt could occasionally, when fairly escaped from his theories, as in 'Laodamia,' and the two great odes, combine the opposite virtues of the two styles—could combine something of the business-like and direct utterance of eighteenth century writers with the richness and witchery of the writers of the nineteenth; so in their best work could Coleridge and Keats, though from that time poetry has been showing a marked tendency to become more poetic (in the narrowest sense of the word) at the sacrifice of directness and lucidity. But in 'Locksley Hall' Lord Tennyson gave the world a poem which, while it depicted the common passions of common men and women in language which he who runs may read—while it even discoursed of railroads and steamboats and the future prospects of war-balloons, and poured out a stream of satire and comment on society as brilliant as Byron's in 'Don Juan'—remained all the while as poetic in the truest and deepest sense of the word as 'Eipsychidion.'

Are we not right, then, in saying that to attempt a sequel to 'Locksley Hall'—to attempt it now when the fifth Victorian decade seems, according to the poet, to be mainly occupied in giving a decent funeral to the dreams of the first, when "the Parliament of man" has somehow developed into a kind of European Witena-gemot with soldiers and "Iron Chancellors" at the head,

and anarchists on the opposition benches—would, even in a young man, have been proof of a daring soul? But Lord Tennyson is not a young man, and, say some people, "old age cannot produce vigorous verse." This, at least, the poem proves to be a rash saying. So great is the vigour, so irresistible is the poet's impetuous earnestness, that, for the first time in the history of Tennysonian poetry, the matter will sometimes seem stronger than the form. We say "seem stronger," for when the question is one of verbal melody the critic who challenges the metrical effect, howsoever new and startling, of one of the greatest masters of melody in the world may well do so with diffidence and misgiving. To a natural ear of astonishing delicacy Lord Tennyson adds a conscious culture such as even Milton hardly equalled, and many of his finest metrical effects are, we believe, lost upon the mass of his readers. Yet in attempting here a kind of consonantal elision he has sometimes taken liberties with his trochaic measure which are, to say the least, startling. It is a thoroughly understood principle of English versification, that while all the vowels can be elided—while, indeed, elision of the vowels is not only allowable, but is a positive beauty—none of the consonants, and only two of the liquids, *l* and *r*, can be elided, save for the purpose of those rare intentional departures from measure which the greatest masters will sometimes indulge in. If even in dramatic blank verse the ear finds such bold departures to be sometimes overbold (though the poet be Shakspeare himself), how shall they be justified in lyrical movements? As a rule Lord Tennyson has heretofore been extremely chary of elisions, even where (to some ears at least) elision would have been a positive advantage, as, for instance, in this line from 'The Promise of May':—

O tower spiring to the sky.

But in 'Locksley Hall Sixty Years After' he seems to have made a new departure. Not only are such bold (though perfectly allowable) vowel-elisions as the following frequent,

Babble, babble; our old England may go down in babble at last,

but such lines as these are not infrequent: In the common deluge drowning old political common sense.

Very woman of very woman, nurse of ailing body and mind.

Feminine to her inmost heart, and feminine to her tender feet.

Now, while such verses as these come with startling effect upon the ear filled with the melodious memories of 'Locksley Hall,' they unquestionably add to the sense of vigour and irresistible impulse which is the chief characteristic of this magnificent poem. As to the vigour of the poem, however dramatically true may be the following couplet, it certainly does not apply to the poet himself:

Fires that shook me once, but now to silent ashes fall'n away.

Cold upon the dead volcano sleeps the gleam of dying day.

For mere poetic energy—for that terrible conciseness which is born of concentrated emotion—there is no portion of the first 'Locksley Hall' that does not seem tame after such lines as these:—

Is it well that while we range with Science, glory-
ing in the Time,
City children soak and blacken soul and sense in
city slime?

There among the glooming alleys Progress halts on
palsied feet,
Crime and hunger cast our maidens by the thousand
on the street.

There the Master scrimps his haggard sempstress of
her daily bread,
There a single sordid attic holds the living and the
dead.

There the smouldering fire of fever creeps across the
rotted floor,
And the crowded couch of incest in the warrens of
the poor.

As poetry this may not be particularly
lovely and winsome; neither is the fourth
act of 'Timon of Athens.' But then the
reader who desires the lovely and winsome
in poetry can turn to the 'Midsummer
Night's Dream' of Shakspeare or to the
'Day Dream' of Lord Tennyson. We should,
however, greatly like to know where is the
poet, young or middle aged, who can cast
such poetic shot as this, and with it fire so
straight at the mark. If the senile forces
of Sophocles and Milton sufficed to give
the world the 'Œdipus at Colonus' and the
'Samson Agonistes,' and if Lord Tennyson's
senile forces have sufficed to give us 'Riz-
pah' and this poem, senility will certainly
take "a high path on Parnassus."

And as regards what is called the pessi-
mistic temper of old age, is it really true that
pessimism comes necessarily upon men with
advancing years? Was Goethe pessimistic,
or Hugo? And then there is the illustrious
creator of Ferishtah, to whom we have
before alluded. There is an anecdote of an
East Anglian ratcatcher who, on being inter-
viewed on his ninety-fifth birthday, said,
"I'm stun deaf, thank God, an' I'm stun
blind, but as long as I've got a full belly
an' a ferrit to nuss I means to be loively." But the optimism of that ratcatcher was
nothing to the cheeriness of a dervish who
consoles a malefactor as the executioner's
saw is passing through his spine by assur-
ing him that his brother scoundrels are
enjoying themselves in Syria. And it may
be remembered that when reviewing the
brilliant poem in question we implored the
poet not to be quite so lively. As con-
scientious critics, sobered and saddened
unduly, perhaps, by much reviewing of con-
temporary poetry, we felt it our duty to do so.
Far be it from us to hint that Mr. Brown-
ing is old or ever will be old. It is im-
possible to associate his name with any idea
save that of immortal youth. Yet as far
as mere arithmetic goes he will some day
—say in the year 1987—have to be classed
among the "no longer young"; but can we
suppose that he will not then be "loively"
—more "loively" than ever? Until this
time shall come it would be rash for even
the Browning Society, which has done
so much to enlighten the obscurities of
the world, to say whether pessimism or
optimism is the characteristic of genius in
old age. Goethe, Hugo, and Lord Tenny-
son would all agree with the Talmud in
thinking that "wisdom comes with old age
and understanding with length of days"
(indeed, the older one grows the more clearly
one sees this), the only difference of opinion
being which is the genuine wisdom—the
cheerful wisdom of 'L'Art d'être Grand-
père' or the sad wisdom of the poem before

us. Richter has said (but he stole the
thought from Jami) that "what makes old
age so sad is not that our joys, but that our
hopes, cease." It was the writer of the
pessimistic poem before us who in a single
couplet said all that there was to say upon
human progression:—

Yet I doubt not thro' the ages one increasing
purpose runs,
And the thoughts of men are widened with the
process of the suns.

To him who throws his eyes over England
and Europe have not these noble words a
certain mocking ring?

Here, indeed, lies the whole truth of the
matter. With Lord Tennyson patriotism has
always been more than a sentiment, more
than a principle—it has been a passion.
That angry revolt against the coarse side of
"John Bullism" which formed the striking
feature of 'Locksley Hall'—those angry
sarcasms against the selfishness of "the
wretchedest age since time began" which
formed the chief feature of 'Maud'—came of
a noble patriotism as strong as Shakspeare's,
as strong as Milton's and Wordsworth's.
Never once, as boy or man, did Lord Tenny-
son mimic the anti-nationalism of Shelley or
the harlequin cosmopolitanism of Byron. It
is no exaggeration to say that, dearly as he has
loved his own art, he has loved England more.
Having, rightly or wrongly, lost hope in the
age, he may well be pardoned by those
who also love England for growing now and
then desponding.

We have left ourselves but little room in
which to discuss 'The Promise of May,' which
forms the larger portion of this volume.
We think Lord Tennyson has done well to
print it. Without going so far as those
critics who declare that in these days of
mechanical drama the better a play reads
the worse it acts, we can hardly deny that
the proper suffrages for the contemporary
dramatist who is also a literary artist are
not those of the pit and stalls. The literary
qualities of 'The Promise of May' no com-
petent judge will deny. The local colour is
all that might have been expected from the
poet of the 'Northern Farmer,' the 'Miller's
Daughter,' and many another idyllic master-
piece.

The non-success of the play on the boards,
however, illustrates what we have more than
once said as to the fluctuating nature of
theatrical demands. This play in the time
of Robson and what was called "domestic
melodrama" would have been exactly in
touch with a London audience, but in our
time the style of it is as archaic as that of
'The Porter's Knot,' as archaic even as
the style of Jerrold's 'Rent Day' and 'The
Housekeeper,' once thought to be so touch-
ing. Its very lack of novelty in the *motif*—
the fatal consequences to rustic innocence
of being brought into contact with the cor-
ruptions of the town—would have recom-
mended it to an audience of either of those
times, and in the mouth of an actor like
Robson the blind old father's exclamation
to the girl who is leading him when
he hears his returned daughter's cry, "O
forgive, forgive me!" would have brought
down the house: "Who said that? Taake
me away, little gell. It be one o' my bad
days." The selfish man of pleasure who seizes
upon first one and then another of the
materialist theories of the hour, not because

he believes in them, but because they form
a comfortable salve of self-sophistry, would
also in those days have been listened to with
a patience which was not, we fear, accorded
to Mr. Vezin. Even in those days, however,
the ending of the third act would have been
a dangerous experiment. In real life the
story would probably have ended as miser-
ably as here, but that "Art is art because
it is not nature" is certainly one of the
axioms of the pit, which demands for all
plays either a comfortable or a purely tragic
ending. Mere misery it cannot abide.

NOVELS OF THE WEEK.

The Tragedy of Featherstone. By B. L. Far-
jeon. 3 vols. (Ward & Downey.)

Borderland. By Jessie Fothergill. 3 vols.
(Bentley & Son.)

Our Own Pompeii: a Romance of To-morrow.
2 vols. (Blackwood & Sons.)

'THE TRAGEDY OF FEATHERSTONE' is a novel
without a love story, yet it is readable. It
would not bear a very critical examination,
for Mr. Farjeon seems to be quite careless
as to the form in which he casts his narra-
tive. Every device which in less competent
hands tends to dulness suits him well
enough; soliloquy, retrospect, extracts from
diaries, letters, long conversations chiefly
monologues, all serve the purpose of con-
veying the story to the reader, and his
natural gifts of humour and of sympathy
carry him through very happily. Now he
takes a hint from Gaboriau, and introduces
an elaborate bit of detective's business, and
now he follows Mr. Besant in studying the
hard-worked poor in the East End of
London. He does not suggest a palace
of delight, but he is sure that coffee
palaces ought to be painted with bright
colours, and should vie with the gin-shops
in brilliant lighting. His style is with-
out affectation and always perfectly clear,
he writes with energy, and one catches
the infection of his vigorous sympathy, so
that, although his story presents no very
puzzling complications, one can follow the
unwinding of the skein with a good deal of
pleasure. The story, too, has many a touch
of true pathos, and in the chief figure, that
of Mrs. Earnshaw, the author has given a
touching picture of a noble character.

'Borderland' shows an improvement in
Miss Fothergill's method of telling a story.
Throughout the book she has refrained
from introducing little essays upon questions
which interest her, and upon which she was
formerly anxious to instruct her readers.
She is now a writer of considerable experi-
ence, and it was time that she should over-
come the temptation which besets young
and energetic writers when they feel their
own power. This temptation she has suc-
cessfully resisted, and her self-restraint
meets with its reward. 'Borderland' is a
better constructed piece of work than any of
her previous books; the reader's attention is
kept more closely to the story, and he is not
left with that impression of inequality and
disappointment which Miss Fothergill has
often created. The defects of 'Borderland'
are, therefore, not due to the method of tell-
ing the story. But it has defects. There are
too many characters contending for the first
place, and of the three men, the one who
becomes most prominent by being made

most intelligible is unfortunately the most commonplace. Of the other two, the bad hero, who starts with possibilities of interest, remains indistinct, and the clever one, who serves the important purpose of connecting the others, ultimately surprises the reader and makes him conclude that the author has changed her mind about the character, or has been unable to give it consistent development. There is no difficulty about the heroine. The second lady is, however, more interesting, because she is something of a puzzle. But the reader has no sufficient opportunity of understanding what is the bond between her and the bad hero, or what is the nature of the fervid attachment she feels for him. In dealing with the heroine, too, the author seems to have set herself against sentiment. This is a pity; for in the delineation of the finer qualities of love lies her best power. The scene is laid in and around Barnard Castle, and the story gains all the charm of the picturesque which Miss Fothergill knows well how to use.

There is bright satire and touches of humour that is fresh, yet somehow familiar, in some of the scenes and dialogues of 'Our Own Pompeii.' "A romance of to-morrow," by a nameless author, it a little suggests the flavour of 'That Very Mab,' and may possibly prove to be the work of Miss M. Kendall. Unless it were to save the situation and dissemble certain sharply pointed allusions to political personages and crises, and soften down a somewhat bitter presentation of society and its hobbies, there is no reason why it should not have been called "a romance of to-day." There are plenty of typical and scarcely exaggerated examples of manners, tactics, and characters, of such actuality that no phantom future need be saddled with them. Sufficient unto the day are the evil and the good thereof. The latest attitudes in literature, art, and politics are presented in a way to make *posseurs* of all sorts either laugh or wince, according to their particular "laws of nature"; but all that is keen and good would have seemed keener and better had the book been reduced by at least one-half. What one expects in a satire is a series of dissolving views held together rather by generals than particulars. We may, therefore, take it amiss in 'Our Own Pompeii' when a certain Claud and his Claudia assume the parts of hero and heroine, for all the world as if their "environment" were that of the common three-volume kind. It might be possible to be touched by Claud's rather "bright-boy" attitude, his growing "subjectivity," his illness, even his death, did we not feel that in the present connexion he has no business to go through any such phases. Readers who prefer to dally with the "views" of Messrs. Leo, Gradley, Redburn, and other crusaders will probably agree that serious love-making and typhoid fever (always too much with us) need not have been here insisted upon.

OUR LIBRARY TABLE.

We have received from Messrs. Blackwood & Sons a work with an uncertain title by Capt. Yate, of the Bombay Staff Corps. The volume treats of "England and Russia face to face in Asia" and of the movements of "the Afghan Boundary Commission." It consists of a reprint of letters to the *Pioneer* and the *Daily Telegraph*,

with an appendix as to the Russo-Persian frontier. There are views of Herat and of the Zulikar Pass, from photographs by the author. The author assumes that "the aim and end of British diplomacy has always.....been the security of Herat from Russian and Persian aggression," so that he seems to be unaware of the well-known fact that Herat was offered to Persia by Lord Beaconsfield in 1878, and declined in 1879 by Persia on the advice of Russia. He states that the Russian railroad may reach "Charjui on the Oxus" in "June, 1887," but as a fact it was opened to that place in December last.

MRS. POWER O'DONOGHUE'S *Riding for Ladies* is a reprint, with additions, of a series of papers on horse management published some time ago, under the heading of 'The Common Sense of Riding,' in the *Ladies' Pictorial*. Mrs. Power O'Donoghue is on familiar ground, and her book, which she calls "simply a collection of useful and practical hints," will be very valuable to lady riders. The illustrations are by Mr. A. Chantrey Corbould. The book is published by Messrs. Thacker & Co.

WE have a number of booksellers' catalogues on our table. The contributors are Mr. Gray (Llewellynn Jewitt's books), Mr. W. Hutt (first editions of Dickens, Thackeray, Mrs. Browning, &c.), Mr. May, Messrs. Robson & Kerslake (No. 39, Part 2, containing some good bindings), Mr. Quaritch (Specimens of Early Printing: an interesting catalogue); Mr. Hockliffe, of Bedford; Mr. Downing, of Birmingham; Messrs. Macmillan & Bowes, of Cambridge (two catalogues, one of them containing books of Mr. Bradshaw); Mr. Rooney, of Dublin; Mr. Clay, of Edinburgh; Mr. Scott, of Edinburgh; Mr. Teal, of Halifax; Mr. Howell, of Liverpool; Messrs. Sotheran, of Manchester; Messrs. Barnicott & Son, of Taunton; Mr. Gilbert, of Southampton; Mr. Cohn and Mr. Stargardt, of Berlin; and Mr. Brockhaus, of Leipzig (Lepsius's library and other Oriental books).

WE have on our table *Round about Bombay*, by J. Douglas (Bombay, 'Gazette' Office),—*Notes on Ireland*, by J. B. Greene (Low),—*Charts of Ancient and Modern History*, arranged by W. H. Anderson (Sonnenschein),—*Lessons in Elementary Dynamics*, by H. G. Madan (Chambers),—*A Treatise on Spherical Trigonometry*, Part II., by W. J. McClelland and T. Preston (Macmillan),—*Drawing Copies for Standards I. and II.* (Moffatt & Paige),—*Composition Tests for Standards VI. and VII.* (Griffith & Farran),—*The High School Needlework and Cutting-Out Manual*, by H. Baker (Griffith & Farran),—*The Bimetallic Controversy*, by H. H. Gibbs and H. R. Grenfell (Wilson),—*A Guide to Army Signalling*, by Lieut. Eales (Chatham, Gale & Polden),—*Household Object Lessons* (J. Heywood),—*The Story of the Invention of Steel Pens*, by H. Bore (Perry),—*Circular Work in Carpentry and Joinery*, by G. Collings (Lockwood),—*The Methods of Glass Blowing*, by W. A. Shenstone (Rivingtons),—*Tobacco: a Farmer's Crop*, by P. M. Taylor (Stanford),—*The Philosophy of the Supernatural*, by W. H. Platt (New York, Dutton),—*British Cage Birds*, by B. L. Wallace, Parts XI. to XIII. (Gill),—*Fancy Pigeons*, by J. G. Lyell, Parts XI. to XIII. (Gill),—*Diseases and Disorders of the Horse*, by A. Gresswell and J. B. Gresswell (Leeds, Yorkshire Conservative Newspaper Company),—*The Veterinary Pharmacopœia*, by G. Gresswell and C. Gresswell (Baillière),—*How to develop General Vocal Power*, by J. P. Sandlands (Low),—*Anecdotes and Incidents of the Deaf and Dumb*, by W. R. Roe (Derby, Carter),—*"We Donkeys" on Dartmoor*, by M. S. Gibbons (Exeter, Eland),—*For the Old Land*, by the late C. J. Kickham (Dublin, Gill),—*An Australian Orator*, by D. Buchanan (Remington),—*Daisy Wreaths*, by "K." (Bevington),—*Gold-hanger Woods*, by M. and C. Lee (National

Society),—*More than a Dream*, by "Darrich" (Bristol, Arrowsmith),—*He Fell in Love with his Wife*, by E. P. Roe (Ward & Lock),—*Through much Tribulation*, by C. M. Francis (Simpkin),—*Her Price*, by T. Cooke (Maxwell),—*And Allured to Brighter Worlds*, by the Rev. R. H. Brennan (Nisbet).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Abbey's (C. J.) *The English Church and its Bishops*, 1700-1800, 2 vols. 8vo. 24/
God and His Book, by Saladin, cr. 8vo. 3/ cl.
Walsh's (W. F.) *Echoes of Bible History*, cr. 8vo. 4/ cl.

Poetry.

Fleeting Fancies, a Collection of Miscellaneous Poems, &c., by Elan, 12mo. 2/6 cl.

History and Biography.

Hood (Edwin Paxton), Poet and Preacher, a Memorial, by G. H. Giddins, cr. 8vo. 3/6 cl.
Rogers (B.) *Recollections of the Table Talk of*, to which is added *Porsoniana*, edited by Dyce, 8vo. 9/ lds.
Variations of Fortune, illustrated by Sketches of some of the Old Towns of Italy, 16mo. 3/6 cl.

Philology.

Geare's (R.) *Notes on Thucydides*, Book 1, Compiled and Original, 12mo. 2/6 cl.

Science.

Hay's (W. D.) *An Elementary Text-Book of British Fungi*, 8vo. 15/ cl.

General Literature.

Fore's *Sporting Notes and Sketches*, Vol. 3, 8vo. 10/6 cl.
Green's (E.) *Isabel's Cross*, cr. 8vo. 2/6 cl.
MacDowall's (C.) *The First Empress of the East*, cr. 8vo. 3/6
Murray's (J. D. C.) *Aunt Rachel, a Rustic Sentimental Comedy*, cr. 8vo. 6/ cl.
O'Connell's (Mrs. M. J.) *Glimpses of a Hidden Life*, Memoirs of Attie O'Brien, 12mo. 3/6 cl.
Oliver's (L. S.) *Annunziata, or the Gipsy Child*, 12mo. 2/6 cl.
Our Homely Comedy and Tragedy, by Author of 'Recreations of a Country Parson,' cr. 8vo. 3/6 cl.
Till my Wedding Day, by a French Lady, 2 vols. cr. 8vo. 21/

FOREIGN.

Theology.

Calvin's Opera, edd. G. Baum, E. Cunitz, et E. Reuss, Vol. 32, 12m.
Egl' (E.): *Altchristliche Studien*, 2m. 40.
Kaulen's (F.) *Einleitung in die Heiligen Schriften*, Vol. 2, Part 2, 3m.
Koestlin (H. A.): *Geschichte d. Christlichen Gottesdienstes*, 6m.

Fine Art.

Handbuch der Architektur, hrg. v. J. Durm, Div. 2, Vol. 3, Part 1, 12m. 60.
Hilsen (C.): *Das Septizonium d. Septimius Severus*, 3m. 60.

Drama.

Schaeffer (A.): *Ocho Comedias Desconocidas*, 2 vols. 7m.

History and Biography.

Deutsch-Dänische Krieg (Der), hrg. vom Generalstabe, Vol. 1, 22m. 50.
Gregorovius (F.): *Kleine Schriften*, Vol. 1, 5m. 50.

Philology.

Mittheilungen aus der Sammlung der Papyrus Erzherzog Rainer, 10m.
Schoell (K.) et Studemund (G.): *Anecdota Graeca et Latina*, Vol. 2, 10m.

Science.

Biedermann (R.): *Technisch-Chemisches Jahrbuch*, 1885-6, 12m.
Kennott (A.): *Handwörterbuch der Mineralogie, Geologie u. Palaeontologie*, Vol. 3, 18m.

General Literature.

Heyse (P.): *Der Roman der Stiftsdame*, 6m.
Keller (G.): *Martin Salander, Roman*, 6m.

NOTES AND QUERIES FOR A BIBLIOGRAPHY OF THE WORKS OF W. MAKEPEACE THACKERAY.

It was remarked recently in *Notes and Queries* that a complete bibliography of Thackeray's writings is probably reserved for the next generation to produce, and this will, no doubt, prove to be true. At the same time it seems desirable that those of the present generation who have access to any special means of information about Thackeray's less known writings should put what they know on record for the use of the future bibliographer, who, it must be remembered, will with the lapse of time experience some disadvantages as well as many advantages. It is proposed, therefore, to jot down in these columns such facts and theories about Thackeray's writings as seem likely to prove useful in the future, and to give in every case the authorities or reasons for the facts or opinions recorded or advanced.

It is stated in 'Thackeray the Humourist and the Man of Letters,' which was published in 1864 by the late J. C. Hotten (and was, in all probability, written by him),

pp. 188-190, that some verses written by Thackeray, apparently before his Cambridge days, were sent by Dr. Cornish, then vicar of Ottery St. Mary, to "an Exeter paper for insertion and duly appeared." The story is given on the strength of a letter written shortly after Thackeray's death to another Exeter paper, but no further information is vouchsafed. The questions arise, What were the names and dates of the papers referred to? The verses, which are quoted in Hotten's publication, would seem to have been the means of Thackeray's first appearance in print.

The next point to discuss is the nature and extent of Thackeray's connexion with the *Snob*, a little weekly periodical, eleven numbers of which were published at Cambridge in 1829. It has often been suggested that he was actually editor, and this may have been the case before the end, though certainly not at first. In a letter dated the 17th of May, 1829, Thackeray writes: "A poem of mine hath appeared in a weekly periodical here published, and called the *Snob*. I will bring it home with me." And on a later day, but in the same letter, he writes: "Timbuctoo" received much laud. The men knew not the author, but praised the poem." This reference is, of course, to Thackeray's burlesque lines on the subject given for the prize poem, the prize being won by the present Poet Laureate. The burlesque was reprinted, first in Hotten's book before referred to, and again in the twenty-fifth volume of the "Standard Edition" of Thackeray's works, published by Messrs. Smith & Elder in 1885.

In another letter in May, 1829, Thackeray wrote: "I think after the vacation we shall set up a respectable periodical here. I shall have four months to write for it!" This reference was to the successor of the *Snob*; but we must first dispose of his other contributions to the *Snob* itself.

An undated letter says: "I have put 'Genevieve' into it, the *Snob*, with a little alteration." 'Genevieve' appears in No. 7, thus:—

TO GENEVIEVE.

A Disinterested Epistle.
Say do I seek, my Genevieve!
Thy charms alone to win?
Oh, no! for thou art fifty-five,
And uglier than sin!
Or do I love the flowing verse
Upon thy syren tongue?
Oh, no! those strains of thine are worse
Than ever screech-owl sung.
Since then I thus refuse my love
For songs or charms to give,
What could my tardy passion move?
Thy money, Genevieve!

A LITERARY SNOB.

On the 23rd of May, 1829, he wrote: "On Monday night myself and the editor of the *Snob* sat down to write the *Snob* for next Thursday. We began at 9 and finished at 2; but I was so afflicted with laughter during our attempts that I came away quite ill." From this it would appear that Thackeray had a large part in producing No. 8, for the 30th of May, 1829.

Under date May 29th we read: "The *Snob* goeth on and prospereth. Here is a specimen of my wit, in the shape of an advertisement therein inserted: 'Sidney Sussex College.—Wanted, a few freshmen. Apply at the Butteries, where the smallest contributions will be thankfully received.'"

It has generally been considered, owing to the peculiar orthography adopted in them, that the 'Ramsbottom Papers' were from Thackeray's pen; but their authorship stands much in need of confirmation.

One more suggestion and we have done with the *Snob*. In the interesting letter printed in the *Athenæum* of the 7th of August last, with reference to Thackeray's 'Paris Sketch-Book' (of which more anon), it is recorded that the letters written from Paris to the *Corsair* in 1839 were all signed "T. T." Now, Thackeray had a curious liking for returning to the use of a former *nom de guerre*, and this lends force to the suggestion that he may have been responsible

for a rhyming letter published in the third number of the *Snob* above the signature "T. T." It is called "Extract from a Letter from one in Cambridge to one in Town," and is much better than most of the contributions.

In letters of this period, or a little later, the name of the late Mr. Edward Fitzgerald occurs frequently, and in a copy of the *Gownsmen* (formerly called the *Snob*), published at Cambridge in 1830, which is believed to have been his property, is a note to the effect that Thackeray's contributions to it were signed "θ"—a signature which he used for his 'Essay on the Genius of George Cruikshank' in the *Westminster Review* in 1840. If this be conceded, Thackeray's part in the *Gownsmen* is easily identified, though it may be remarked that, with the exception of a parody of "I'd be a butterfly," his contributions are not worthy of much notice. As the *Gownsmen* is exceedingly scarce (indeed there seems to be no copy in the British Museum) this poem is given here:—

Modern Songs.—No. 5.

Air—"I'd be a butterfly."

I'd be a tadpole, born in a puddle,
Where dead cats, and drains, and water rats meet;
There under a stone I so snugly would cuddle,
With some other tad which was pretty and sweet.
I'd never seek my poor brains for to muddle,
With thinking why I had no toes to my feet;
But under a stone I so snugly would cuddle,
With some other tad as was pretty and sweet.
If I could borrow the wand of a fairy
I'd be a fish and have beautiful fins—
But yet in this puddle I'm cleanly and airy,
I'm washed by the waters and cool'd by the winds!
Fish in a pond must be watchful and wary,
Or boys will catch them with worms and hooked pins.
I'll be a tadpole, cleanly and airy,
Washed by the waters and wiped by the winds.
What though you tell me each black little rover
Dies in the sun when the puddle is dry,—
Do you not think that when it's all over
With my best friends I'll be happy to die?
Some may turn toads with great speckled bellies,
Swim in the gutter, or spit on the road;
I'll stay a tadpole, and not like them fellers
Be one day a tad and the other a toad!

There is in the *Gownsmen* another letter from Mrs. Ramsbottom, which is presumably by the same hand as the former papers relating to her family in the *Snob*; and it has been suggested, by the late Anthony Trollope among others, that the excellent dedication "To all Proctors," &c., was either written or inspired by Thackeray.

Is there anybody now living who can clear up these doubts for us?

COPYRIGHT IN GERMANY.

WITH reference to Mr. Trueman Wood's complaint in the last number of your journal, it may be of interest to your literary readers to know that the subject of what I would call "moral copyright" was discussed at the Schriftstellertag recently held at Eisenach, and that the following resolutions were adopted:—

1. The publisher is not allowed to make any alterations whatever in a work he has bought, without the consent of the author.

2. In case a publisher has reserved to himself the right of making alterations, he shall have forfeited the right of retaining the author's name, in case the alterations carried out injure the character of the book.

As a rule English authors, fortunately, know very well how to guard their interests, but as there are publishers—here as well as in other countries—who believe that with the acquisition of the pecuniary copyright they have also acquired the right of doing with the author's intellectual property as they please, it occurred to me that it might be expedient to call special attention to the above resolutions.

C. A. BUCHHEIM.

HEAD MASTERS' CONFERENCE AT CHARTERHOUSE.

AMONG the most successful and useful of the conferences which the Head Masters have held was that held last week at Charterhouse. The grand new library and hall of the transmigrated Charterhouse must have awakened feelings of

jealousy in the hearts of more than one of the fifty-six Head Masters gathered in council. Dr. Haig Brown presided over the meetings, and about one hundred and thirty head and assistant masters in all accepted his invitation to be present. The subjects discussed in the two days brought out a remarkable divergence of opinion on several of what have hitherto been almost axioms in classical education. The uniformity of elementary grammatical teaching, the desirability of beginning Greek at an early age, the use of the usual repetition at schools, all met vigorous opponents and defenders.

The first practical question before the Conference was the future Latin Primer. At the Sherborne Conference, two years ago, in accordance with a memorial from a large number of assistant and preparatory masters, the committee of the Head Masters was directed to consider whether the present Latin Primer could be adapted to present requirements, and, if so, to communicate with its editors and owners. A sub-committee accordingly entered into negotiations for this purpose, but it finally came to the conclusion that the Latin Primer now in use was not adapted to revision, and a vote taken of all the Head Masters proved to be in favour of an entirely new work being issued with the imprimatur of the Conference. Dr. Kennedy, however, at once announced his intention of submitting a revision of his work to the Conference, and the committee, in deference to the appeal of this distinguished scholar, suspended any action till Dr. Kennedy's revision should be before the Head Masters. The chief part of the proposed revised Primer was placed in the Head Masters' hands only a few days before the Conference met at Charterhouse, and consequently no decided expression of opinion could be expected at short notice on this "R.V." of Latin grammar. The radical changes made in it render it essentially a new book, greatly improved in matters of type and arrangement, and a cursory glance shows that the syntax has been remodelled, especially with regard to the classification of the usages of the cases, to meet the advance of scientific syntax in the last twenty years. Whether it will satisfy the requirements of the Conference is doubtful; but a majority of the Head Masters refused to go forward with a primer of their own till the opinion of all the members of the Conference, absent as well as present, had been taken on the merits of Dr. Kennedy's book.

Although there was a general consensus in favour of uniformity, there was a considerable band of free traders, led by Dr. Abbott and Dr. Fearon, and it was agreed that in any case absolute uniformity will be impossible, seeing that Eton has already claimed Home Rule to itself by publishing a grammar of its own, an example which other schools may not improbably follow. Perhaps the most weighty speech made at the Conference was the attack made by Dr. Fearon on the present practice of putting boys into Greek at ten years old or earlier. His statistics from his Winchester experience were somewhat shaken by the figures produced by Mr. Wilson from Clifton; but he may be safely said to have established that clever boys who begin Greek considerably later do at least as well as those who begin at ten, while the stupid boy on whom the Greek teaching never makes any impression would clearly have been the better if he had wasted fewer years on what profiteth him nothing.

The subject of "Lines," discussed by Mr. Bell, seemed at first too trivial a subject to occupy the time of our senate of pedagogues; but it was certainly justified by the value of the various suggestions. The distinction drawn by Mr. Bell between the value of repetition learnt on the cumulative or "House that Jack Built" principle, and of learning poetry by heart one day and forgetting it the next, was at once admitted, and may, if acted upon, tend to relieve of a heavy and useless burden many an unfortunate school-boy. Dr. Abbott's suggestion that lines should

be spoken at one end of a large hall and heard by a master at the other would be of great value in improving the distinctness of articulation, in which Englishmen are, as a rule, lamentably deficient.

A proposal of Mr. Clark that the universities should be asked to exact from pass candidates at their first examination a knowledge of at least one modern language was set aside, not because the masters were indifferent to the utility of French and German, but because it was felt that the universities had already made changes in this direction, and that it was not for the Conference to be constantly dictating to them what more they ought to do.

The speeches were, with one or two exceptions, short and to the point, and free from any attempt at oratorical display, but that of the Head Master of Harrow gave promise that in power of speech the cloak of the present Master of Trinity has fallen on his successor.

It will be noticed how large a share of the time of the Conference was given to classical subjects. One reason for this, no doubt, is the silence which is unfortunately imposed on the heads of any other departments in our schools than those of Latin and Greek. When will our Head Masters be sufficiently self-denying to hold their own tongues, and listen to what the chiefs of their mathematical or scientific or modern language departments may have to say? The profanity of one Head Master was not unwarrantable in pleading for at least one halfpennyworth of the bread of science to all this ocean of classic sack.

The usefulness of the Conference, after all, lies not in its meetings, always socially pleasant, and this year promising useful educational reform, but in the unseen work done by the standing committee in the intervals between successive meetings. Hence the practice, increasing every year, of referring to the committee questions that are practical rather than speculative, with which the Conference itself is too unwieldy to deal. To this standing committee were this year referred a memorial from the Head Masters of the Endowed Schools of the Midland Counties, desiring the Head Masters' committee to take such action as may seem expedient to prevent the full report in the daily papers of a certain class of lawsuits, and several matters of detail referring to the regulations of various existing examinations.

Literary Gossip.

In addition to the translation of the *Odyssey* which we mentioned last week, Mr. Morris has at press a prose pamphlet, intended to be issued in two or three weeks. It is entitled 'The Aims of Art,' and consists of a lecture which Mr. Morris delivered some months ago.

MR. SWINBURNE'S new patriotic song, 'A Word for the Navy,' which will appear immediately in Mrs. Davenport Adams's anthology, 'Sea-song and River-rhyme,' is understood to be as fiery in its denunciation of those he believes to be antagonistic to the welfare of the country as was his lyric with which he startled the readers of the *Times* one morning.

MR. W. J. LINTON has lately issued two poetical pamphlets from that private press at which he produced his choicely printed anthology, 'Golden Apples of Hesperus.' Of these last two brochures one is entitled 'In Dispraise of a Woman: Catullus with Variations,' and consists of thirty-two renderings of the four verses commencing "Nulli se dicit mulier." It is an exquisite example of the author's doings at the "Appledore Private Press" (Newhaven, Connec-

tiout), and will be prized by its few possessors, not more than twenty-five in number, that being the extent of the edition. The other tiny brochure, 'Good Counsel,' contains nine tiny poems, "fashioning forth," as Spenser would have phrased it, nine "morall vertues."

DR. B. W. RICHARDSON is writing the life of Mr. Edwin Chadwick, O.B., the veteran social reformer. The life will be largely devoted to a survey of the national health and the development of sanitary ideas during the last half century. It is based upon documents furnished by Mr. Chadwick, and will be published in a few weeks' time.

LIEUT.-COL. SIR LAMBERT PLAYFAIR, English Consul at Algiers, author of 'The Footsteps of Bruce,' 'The Scourge of Christendom,' and other works relating to North Africa, is said to be engaged on a compilation of historic and other interesting references to the country to which he has already devoted so much attention.

THE January number of the *English Historical Review* will contain articles on the Empress Theodore, by Mr. C. E. Mallet; the Channel Islands, by Mr. H. G. Keene, C.I.E.; Queen Elizabeth and the Three Valois Princes, by Miss A. Mary F. Robinson; and Early Explorations of America, Real and Imaginary, by Mr. Arthur R. Ropes. Among the documents will be some unpublished letters of Oliver Cromwell, edited by Mr. C. H. Firth, who is writing the article on Cromwell for the 'Dictionary of National Biography.'

THE number of the *Genealogist* which will be issued early in this month will contain the following papers: 'Sir Adam Gurdun of Selborne,' by Mr. Joseph Bain; 'Notes of Unpublished Wills at Somerset House' and 'The Pedigree of Honeywood of Horsham,' by Mr. W. S. Ellis; 'Weddings at St. Mary le Strand, London, from A.D. 1606 to 1625,' by Mr. J. V. L. Prunyn; 'The Barony of Daubeney,' by Mr. James Gairdner and Mr. J. Horace Round; 'Shields of Arms in the Windows of Staple Inn,' by Mr. J. Greenstreet; 'Some Notes on the Powis Peerage Case in the Reign of Elizabeth,' by Mr. Hubert Hall; 'Notes for a Bibliography of Wills,' by Dr. Marshall; 'Kirby's Quest,' by Sir Henry Barkly; and 'A Wayfarer's Bill' of the sixteenth century. Mr. Vincent's 'Calendarium Genealogicum,' 'Mawson's Obits,' and 'Planché's Roll of Arms' are continued. The 'Complete Peerage,' by G. E. C., is brought down to 'Bo,' thus completing its first volume, extending to 432 pages.

MR. HUGH A. WEBSTER, one of the sub-editors of the 'Encyclopædia Britannica,' and honorary editor of the *Scottish Geographical Magazine*, has been appointed librarian to the University of Edinburgh, as successor to the late Dr. John Small.

MESSRS. KELLY & Co. write:—

"We are very much obliged by the very favourable review of the 'Directory' in yours of the 18th. We think it right to mention, for your own information, that there is at p. 139, at commencement of 'Streets Directory,' an index to all places not given in alphabetical order in the street, including the names of all the really important mansions; but we discourage as much as possible the knocking together two or three houses and calling them mansions. We generally

refer to them merely by their number in the street."

MR. C. LAWES has sent to the press a contribution to the history of Pembrokeshire from the earliest times. It will be "profusely illustrated," and is to be issued from the same press, at Tenby, as 'The History and Antiquities of St. Davids,' by the present bishop of the diocese and Mr. E. A. Freeman.

MR. THOMAS PURNELL'S novel, or, as he prefers to call it, his "psychological romance," 'The Lady Drusilla,' is being translated into German.

PRINCE KRAPOTKINE'S new work has just been sent to the printers. It will be entitled 'In French and Russian Prisons,' and will be issued by Messrs. Ward & Downey. The same publishers promise a story by the author of 'Mehalah,' and an autobiographical work by Mr. John F. Keane, which he entitles 'To and Fro: Three Years of a Wanderer's Life.'

THE forthcoming number of the *Babylonian and Oriental Record* will contain the following articles: 'Babylonian Astronomy in the West, the Aries of Aratus,' by Mr. R. Brown, jun.; 'The Four-Eyed Dogs of the Avesta,' by Prof. C. de Harlez; 'The Babylonians as a Maritime People,' by Mr. T. G. Pinches; and 'The Sinim of Isaiah not the Chinese,' by Prof. Terrien de Lacouperie.

MR. M. G. MULHALL is preparing an important statistical work, 'Fifty Years' National Progress, 1837 to 1887.' It will be published in January by Messrs. Routledge & Sons.

DR. SIMEONE LEVI announces the publication of the 'Hieroglyphic-Coptic-Hebrew Vocabulary,' for which the Accademia dei Lincei at Rome awarded him the great quadrennial prize founded by the King of Italy. The Italian Ministry of Public Instruction contributes 80% to this important publication.

PROF. GRAETZ has nearly finished his emended text of the Old Testament, which he will print in parallel columns along with the Massoretic text.

A CORRESPONDENT writes:—

"In the preface of Mr. E. J. W. Gibb's book just out, 'The History of the Forty Vezirs,' translated from the Turkish, there is some muddle in the bibliography of previous translations. It is said that Petis de la Croix's French translation appeared in 1722, whilst the first edition of it is of 1707; the English translation of Petis with the title of 'Turkish Tales' appeared in 1708, and not 1809. I may add that Dr. Ethé, professor at the University College of Aberystwith, intends to publish the Turkish text of the 'Forty Vezirs' as soon as he can find a publisher."

SCIENCE

SCHOOL BOOKS.

Moffatt's *Civil Service Examples in Arithmetic*. By J. Hall and E. J. Henchie. (Moffatt & Paige).—This collection of examples is large enough to supply nearly all the needs of Civil Service candidates. The appendix contains questions of more than ordinary difficulty, and these are solved by way of example, and an explanatory statement of most of the rules involved in the solutions is given. The compilers furnish no answers to the questions, and this must be

considered a serious deficiency in a competitive examination cram book.

Exercises on Mensuration for Junior Students. By T. W. K. Start. (Sampson Low & Co.)—This pamphlet of thirty-two pages contains a large selection of exercises on mensuration with answers. The rules are stated in a not too alluring form, and are apparently intended to be learnt by rote, whether understood or not. This method of presenting mensuration to students will hardly tend to popularize the subject. Elementary mensuration is based on a combination of arithmetic, geometry, and trigonometry; but it is here treated as almost exclusively a development of arithmetic, and we therefore doubt whether Mr. Start's treatment of the subject is really adapted to the requirements of "Oxford and Cambridge Local Examinations," or even to those of the Code.

An Arithmetical Class-Book. Part I. By the Rev. T. Mitcheson. (Bemrose & Sons.)—Messrs. Bemrose & Sons have thought fit to add another to the large number of arithmetics already published, and their volume is unexceptionable in respect of paper, type, binding, and the like, while Mr. Mitcheson is an efficient text-book writer. A careful consideration of the successive chapters does not, however, disclose any novel or particularly useful features in the book, or any very cogent reason for its publication. The volume is part i. only, so in many respects we must reserve our judgment till we see the complete work; but some of the definitions are clearly unsatisfactory and incomplete, and the omission of any notice of decimal fractions from a volume treating of vulgar fractions, proportion, and percentages seems injudicious; and this omission is the more strange because decimals are employed in tables given in the middle of the book. Mr. Mitcheson supplies a large number of examples which seem carefully and wisely selected, but the absence of answers diminishes their utility. It is possible that answers may be furnished in part ii., but the advantage of giving exercises and answers in the same volume is obvious.

Euclid Revised. Book I.—Euclid Revised. Books I. and II. By R. C. J. Nixon, M.A. (Oxford, Clarendon Press.)—The separate publication of these two little volumes from 'Euclid Revised' is somewhat of "a concession to the omnipotent examiner," of whom Mr. Nixon, according to his preface, thinks but slightly, although the teachers at whose request certain propositions are reinserted probably regard him with some respect. There are good reasons for the alterations introduced in these two books of Euclid, but we very much doubt whether they are such as will commend themselves altogether to those who regard Euclid from the educational standpoint. The excessive use of symbols is by no means advantageous to a beginner, and the propositions now relegated to the appendix are not without their value in school, although the newer versions may be acceptable to those who prize applied mathematics and disregard mathematical training. The addenda both to book i. and book ii. contain valuable and interesting riders and applications, and are commendable features in both volumes; the exercises also are numerous and useful. The diagrams are bold and distinct, and the letterpress, in spite of the uncouthness of some of the symbols adopted, is clear and little trying to the eyesight.

ASTRONOMICAL NOTES.

THE small planet, No. 261, which was discovered by Prof. C. H. F. Peters at the Lickfield Observatory, Hamilton College, Clinton, N.Y., on the 31st of October, has been named Pymmo. Prof. Peters discovered another small planet on the 22nd of December, which is the eleventh found in 1886, and reckons as No. 264 in a general list.

Drs. H. Oppenheim, of Berlin, and J. Holetschek, of Vienna, have redetermined the orbit

of the comet (c, 1886) discovered by Mr. Finlay at the Cape of Good Hope on the 26th of September. It still seems probable that this is identical with De Vico's periodical comet, with the elements somewhat altered by the perturbing attraction of one of the large planets. Dr. Holetschek thinks that the period has been thus lengthened, and amounts now to rather more than six years, so that the comet would have made not seven, but only six unobserved returns to perihelion since 1844. The last perihelion passage took place about midnight on the 22nd of November; the comet is still about twice as bright as at the time of discovery, and will probably be visible in the evening with the aid of a telescope until the end of February. During the greater part of January it will be in the constellation Pisces, and afterwards move into Aries, being about 9° due south of α Arietis on the 29th of this month.

Barnard's comet (f, 1886) is in the constellation Aquila, and, though still visible to the naked eye, becoming rapidly fainter. It will be about 5° due south of α Aquilæ on the 2nd inst. (to-morrow).

The *Nautical Almanac* for 1890 has recently been published. It commences with the usual note (which seems even more literally true than usual) that "the contents and arrangement are the same generally as those of the preceding year." No change in effect appears to have been made in any of the data from which the tables have been calculated. Time is reckoned as before, the day commencing at noon. Two central eclipses of the sun will take place—the first annular on the 17th of June, and the second total on the 12th of December; also a very small partial eclipse of the moon on the 26th of November. The line of centrality of the annular eclipse will pass through part of North-Western Africa and South-Western Asia (including the southern part of Asia Minor and the southern shores of the Caspian Sea), whilst over the whole of Europe a partial eclipse will be visible, the magnitude of which at Greenwich will amount at 9^h 23^m in the morning to 0.37 of the sun's diameter. The eclipse on the 11th of December will be total only in the Antarctic Ocean, being of greatest duration about a thousand miles to the south of Australia, over the greater part of which a partial eclipse will be visible.

This year also (1887) there will be both an annular and a total eclipse of the sun and a partial eclipse of the moon. The annular eclipse in this case (which will occur on the 22nd of February) will be visible only in the Southern Pacific Ocean; whilst the line of centrality of the total eclipse on the 19th of August will pass over the southern part of Russia, both in Europe and Asia, part of Chinese Tartary, and the principal island of Japan. The eclipse of the moon will take place on the 3rd of August from half-past 7 until 10 o'clock in the evening, Greenwich time, amounting when greatest (at 8^h 49^m) to 0.42 of the moon's diameter.

Of the known periodical comets only one is due to return to perihelion in 1887, viz., that of Olbers, which was discovered in 1815 and calculated to have a period of about seventy-one years; but the exact duration of this is somewhat uncertain, our knowledge of the orbit being dependent entirely upon the observations made at that one appearance.

A fifth edition of Mr. Lynn's handy little work 'Celestial Motions' is in the press, and will shortly be published by Mr. Stanford.

Prof. Popolzer, of Vienna, has died in his forty-fifth year.

SOCIETIES.

ZOOLOGICAL.—Dec. 21.—Prof. W. H. Flower, President, in the chair.—The Secretary read a report on the additions made to the menagerie during last November.—Mr. Howard Saunders exhibited and made remarks on a specimen of a hybrid between the tufted duck and the pochard, bred in Lancashire in 1886.—Papers were read by Mr. J. Bland

Sutton on atavism, and by Dr. von Lendenfeld on the classification and systematic position of the sponges. The latter was based on the recent researches on the Hexactinellida, Tetractinellida, and Monaxonida of the Challenger expedition, and on his own investigations on the rich Australian sponge fauna, particularly of the groups Calcareæ, Chalinidæ, and horny sponges. A complete system of sponges was proposed, and worked out down to the families and subfamilies, and all the principal genera were mentioned. An approximately complete list of the literature of sponges (comprising the titles of 1,446 papers), a "key" to the determination of the forty-six families, and a discussion of the systematic position of the sponges were also contained in the paper.—Prof. Ray Lankester communicated a paper by Dr. A. Gibbs Bourne on Indian earthworms, containing an account of the earthworms collected and observed by the author during excursions to the Nilgiris and Shevaroy Hills. Upwards of twenty new species were described.

MICROSCOPICAL.—Dec. 9.—Rev. Dr. Dallinger, President, in the chair.—Mr. J. Mayall, jun., called attention to a microscope exhibited and made by Mr. Hilger, after the designs of Sir A. Campbell. A special feature was the application of electricity, so that by means of a weak battery and a galvanometer it could be arranged that a contact should be made when passing every line, such contact being shown instantly by a deflection of the galvanometer needle. The divisions ruled upon a diffraction plate could thus be measured with great accuracy. Mr. Mayall also exhibited and described a new form of heliostat (made by Mr. Hilger), for use in solar photo-micrography. The pencil of sunlight reflected from the first mirror could, by means of the second, be directed in any desired direction, affording to the worker the very great advantage of being able to place his microscope and camera in any position he pleased.—Mr. F. R. Cheshire exhibited and described an improved form of inoculating needle, for use in connexion with Bacterium culture-tubes. It was mounted in a wooden handle having a square ferule, which prevented it from rolling when placed upon an unlevel surface; in this was inserted a piece of silver tube, at the end of which was the platinum wire. A circular disc of silver was fixed on the tube, which, when placed in the flame of a lamp, rapidly became hot, and communicated the heat to the needle, while the small size of the tube enabled it to be introduced into the culture-tube more easily than the glass rod usually employed.—Prof. Bell called attention to some specimens exhibited of *Tenia nana*, the smallest of the human tapeworms, originally found by Bilharz in Egypt, in 1850. Though extremely rare, it had the great advantage, to the physiologist at least (though not, perhaps, to the patient), of being found in considerable numbers. In the present instance the worms had been found in quantities in the duodenum of a girl aged seven years at Bellegarde. The largest specimen met with was only 15 mm. long.—Mr. J. D. Hardy called attention to a paper by Dr. O. Zacharias, in which it was stated that rotifers could never be revived after desiccation. He thought a protest should be entered against this, as it was within his knowledge that revivification had taken place over and over again. He had frequently tried the experiment, and had found that when the dried mud was moistened the rotifers constantly revived.—Prof. Stewart pointed out that a good deal must turn on what was meant by "desiccation." It was exceedingly difficult, under ordinary circumstances, to produce a condition of complete desiccation, and it was, therefore, very probable that in all cases of revivification there was sufficient moisture retained to preserve life.—Prof. Bell said that explanation had usually been accepted as the real one when this subject perennially came to the front. The most curious part of Dr. Zacharias's paper, however, was that he did not in any way attempt to criticize the observations of his predecessors on the facts, but simply declared them to be fables, not inquiring at all into the conditions under which the revivals took place, so as to ascertain whether or not they were desiccated in the same sense in which his objects were when dried up in a granite basin.—A discussion ensued, in which the President, Mr. Crisp, Mr. Michael, and Mr. Lewis joined.—Col. O'Hara's note on the dissimilarity of appearances of crystals of blood as examined by him and the illustrations in text-books was read.—Mr. P. H. Gosse's paper on twenty-four new species of Rotifera was read, and two plates drawn by Mr. Gosse in illustration were handed round for inspection.

ANTHROPOLOGICAL INSTITUTE.—Dec. 14.—Mr. F. Galton, President, in the chair.—The election of Mr. J. A. O. Payne, of Lagos, as an Ordinary Member, and of Dr. W. J. Hoffman as a Corresponding Member, was announced.—Dr. E. B. Tylor read a paper, by the Rev. G. Brown, 'On Papuans and Polynesians,' in which Mr. Brown contended that, notwithstanding physical differences, the similarity

of their languages and customs proves the Papuans and the inhabitants of all the Pacific islands have a common origin.—The following papers were also read: 'Notes on Songs and Song-makers of some Australian Tribes,' by Mr. A. W. Howitt; 'Music of the Australian Aborigines,' by Dr. G. W. Torrance; and 'On the Aborigines of Western Australia,' by Mr. R. H. Bland.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 8.—'Wordsworth versus Pope,' Mr. E. Gosse.
Victoria Institute, 8.—'The Hittite Empire,' Rev. Dr. Wright.
— Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
Tues. Royal Institution, 8.—'Chemistry of Light and Photography,' Prof. Dewar (Juvenile Lecture).
Wed. Society of Arts, 8.—'Soap Bubbles,' Prof. A. W. Reinold (Juvenile Lecture).
— Shortland, 8.
THURS. Royal Institution, 3.—'Chemistry of Light and Photography,' Prof. Dewar (Juvenile Lecture).
— Royal, 4.
— London Institution, 8.—'Chemical Action,' Dr. C. M. Tidy (Juvenile Lecture).
— Royal Academy, 8.—'Painting,' Mr. J. E. Hodgson.
Fri. Civil Engineers, 3.—'Experiments on Steam-Engine Economy,' Mr. E. C. de Selve (Students' Meeting).
— Geologists' Association, 8.—'Crinoids and Bivalves,' Dr. F. H. Carpenter.
SAT. Royal Institution, 3.—'Chemistry of Light and Photography,' Prof. Dewar (Juvenile Lecture).

Science Gossip.

THE Association for the Improvement of Geometrical Teaching have arranged, by the kind permission of the authorities of University College, Gower Street, to hold their annual meeting in the College on Friday, January 14th, at 11.30 A.M. The afternoon sitting, the President, Mr. R. B. Hayward, in the chair, will commence at 2 P.M., when the following papers are proposed to be read: 'The Teaching of Modern Geometry,' by the Rev. G. Richardson; 'The Modern Treatment of Maxima and Minima,' by the Rev. J. J. Milne; and 'Geometry from an Artist's Point of View,' by Mr. G. A. Storey, A.R.A. All persons interested in the objects of the Association are invited to be present at both meetings. The Association have issued during the year 'The Elements of Plane Geometry,' part ii. (corresponding to Euclid, books iii.-vi.), and a 'Syllabus of Elementary Geometrical Conics' (both published by Messrs. Swan Sonnenschein), and have sent out to members an abstract draft of a syllabus of elementary solid geometry. Syllabuses of arithmetic and of elementary mechanics are in a forward state of preparation.

THE deaths are announced of Mr. Francis Francis, the well-known editor of the angling columns of the *Field*, and author of 'A Book on Angling,' 'By Lake and River,' 'Fish Culture: a Practical Guide,' and other books; of Mr. Jenkins, Secretary of the Royal Agricultural Society; and of Dr. Horner, the Swiss ophthalmologist.

DR. A. T. SCHOFIELD has written and Mr. Harry Furniss has illustrated a little work which will attempt to teach the physiology of the human body in a novel and amusing manner. The book will be published shortly by Messrs. Ward & Downey.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The WINTER EXHIBITION OF SKETCHES AND STUDIES. NOW OPEN, 5, Pall Mall East, from Ten till Five.—Admission, 1s. Catalogue, 6d. ALFRED D. FRIPP, R.W.S., Secretary.

INSTITUTE OF PAINTERS IN OIL COLOURS, Piccadilly, W.—The ANNUAL EXHIBITION NOW OPEN from 10 till 5. The Galleries will be illuminated at dusk and on dark days.—Admission, 1s. ALFRED EVERILL, Secretary.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died. NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

MR. DICKES'S GALLERY OF OLD MASTERS, 81, Charlotte-street, Fitzroy Square.—NOW ON VIEW, Important Examples of Rembrandt and of his Scholars, G. Douw, Beekhout, De Koninck, De Wet, and Braem. Also of Teniers, Zorn, Rubens, Van Goyen, Vandevelde, M. Hondeloot, Van der Werf, Nef, Teuberg, A. Ostade, Rottenhammer, Kuyssel, Paul Potter, Both, Correggio, and many others; all being Pictures from important Collections.—Admission by Address Card Daily from Two to Six, and by appointment at other times.

THE GROSVENOR EXHIBITION.

(First Notice.)

SINCE the British Institution in 1813 began a long series of exhibitions with a then unparalleled collection of Reynoldses, no gathering

of the works of a single master has equalled that of Van Dyck's pictures to which the public will be admitted on Monday next. The noble collection of Holbeins we saw at Dresden a few years ago resembled the more attractive and, to Englishmen at least, much more interesting exhibition on which we are able to offer a few preliminary words. The brilliancy of the show is far greater than even experts and devotees of the art of Van Dyck expected. He is seen here in almost a new light, as the expositor of his time, the faithful, subtle, soul-searching delineator of his contemporaries, gifted, his marvellous perspicacity apart, with a strong vein of poetry and wonderful power of identifying himself with the men and women he lived and moved among. He stands forth as something far greater than the recorder of the aspects of the dandies and demi-reps of King Charles's Court. The results of these wonderful powers of his strike the spectator with greater force in proportion as he is versed in the history of the first James, the first Charles, and the Commonwealth. His energy, *vraisemblance*, pathos, and movement, his touches of marvellous sympathy with humanity, and, above all, the abundance of splendid colouring, give to Van Dyck's art no remote resemblance to a poem of Mr. Browning's.

Here, brought from Euston Park, is King Charles in the act of taking a wreath from Henrietta Maria, and he accepts it in a curiously hesitating way, which was characteristic of the man. Well for him if he had never taken from that fatal woman's hands the "meed of mighty conquerors," or dared to fulfil the prophecy which, for him, denounced the "curst essay of arms." Round his neck hangs the George, which, with the word "Remember!" he—it was his last voluntary act in this world—gave to Bishop Juxon. The phrase so troubled the authorities of the day that they demanded its meaning of the "faithful prelate," and, a fit reward for their meanness, got no satisfactory answer. The Hon. Mrs. Trollope has lent a charming life-size, whole-length portrait of the queen, painted when her beauty—such as it was—was freshest, and she ventured to wear pure and brilliant rose-coloured silk; three or four pictures show her Majesty when white was her only wear, with black or red jewellery, or pearls to match the pearly fabric and priceless laces. Van Dyck at another period of her life depicted her in turquoise blue; and a further stage of decline appears in the tawny garments of a later day, when her sunken eyes and yellow skin told of ills within and woes without. Her eyes—which were fine ones—always attest the strong, hard, cruel temper of a daughter of the Medici, and the characteristic expression of suppressed force in one picture confirms that strange story told of her, that when Charles, flinching from the predetermined arrest of the "Five Members," told her of his fears, and, in her fury, was bidden take the distaff, "Allez, poltron!" she exclaimed, and he was driven to his doom by the shallow, bold, and remorseless woman.

Near the middle of the West Gallery hangs one of the most splendid Van Dycks in the world, the superb allegorical portrait from Panshanger of Rachel de Rouvigny, Countess of Southampton, painted as Fortune. It is a life-size, whole-length figure, attired, but only half covered, with blue satin that almost lights up the room. People, probably because she had herself painted thus, said she was mad. However this may be, we owe her and Van Dyck a masterpiece. The lady is seated amid clouds that, to illustrate the allegory, are tinged with rainbow gold, and under her left hand is an enormous crystal sphere, which reflects the ever-changing world of vapours and light and shadow about it, while her foot rests on a human skull. Opposite Henrietta Maria, in rose-colour, hangs a full-size replica of the Countess Rachel's portrait, bearing Fortune's golden sceptre, which is not in Earl Cowper's picture; and in another room is Van Dyck's

study in colour, brought from Holker, for these pictures, which combines some of the elements of both of them. Earl Cowper's is the original of the most magnificent of Petitot's enamels in the Duke of Devonshire's collection, which we should like to see near its original. The Countess Rachel's portrait has a threefold claim to attention, as the greatest of Van Dyck's allegories, as one of his masterpieces and very gorgeous in colour, and as representing a lady who married Thomas, Earl of Southampton, the son of Shakespeare's friend, and who was herself the mother of Lady Rachel Russell. Close by is Elizabeth, the "fair Mistress Vernon," who married Earl Henry of Southampton, the unwisely faithful friend of Robert Devereux, Earl of Essex, and a man renowned in other ways not soon to be forgotten.

Near one of the doors is Van Dyck himself, pointing to a sunflower, a fine, much darkened portrait and a difficult allegory; not far off is Philip, Earl of Pembroke and Montgomery, whose wedding to Susan de Vere King James attended with unwonted splendour, and towards whom, according to Winwood, his Majesty misconducted himself in an amazing manner. This is the peer who fell out at tennis with the Countess Rachel's husband, so that "the rackets flew about their ears" in the tennis court; it was he who, because May the poet would not keep his place at a masque, thrashed him with his white Lord Chamberlain's staff, the staff, perhaps, Van Dyck painted in this picture of the grim and, as his second wife (the well-known "Anne, Dorset, Pembroke, and Montgomery") said of him, "very choleric man." It was he who commissioned Van Dyck to paint that noble group of the Pembroke family which is the chief ornament of Wilton. It was he who quarrelled with the Lord Mowbray and Maltravers (whose portrait is here) at court so violently that King Charles sent them both to the Tower, and took the white staff from Earl Philip and gave it to the Earl of Essex, afterwards the commander of the Parliamentary forces. Close to these is the noble portrait from Cassiobury of the Lord High Admiral of England and ninth Earl of Northumberland, with his foot upon an anchor, who, going with a deputation from both Houses to Charles at Oxford, and being interrupted by the king while he read out aloud the "humble Petition and Remonstrance," calmly rejoined: "Your Majesty will permit me to proceed?" Facing it is the group of Thomas Howard, Earl of Arundel and Surrey, and his grands (n, of the former of whom James Hay, Earl of Carlisle (King James's easy-going friend, who shod his horses with silver and spent prodigious sums on feasting and shows; see the portrait of him standing on rickety legs), said: "Here comes the Earl of Arundel in his plain stuff and trunk hoses, and with his beard in his teeth, that looks more like a gentleman than any of us." How great was the compliment those may judge who look at the gentlemen of the Court, resplendent as fireflies, whom Van Dyck represented in the fine group of George Digby, Earl of Bristol, and William, Duke of Bedford (from Earl Cowper's gallery), and in the still finer group of those unlucky Cavaliers the Lords John and Bernard Stuart, whose whole-length portraits came from Panshanger to hang near that of Countess Rachel as Fortune. The Earl of Arundel is dear to students, because it was of him it was said "he was the greatest favourer of the arts this age hath produced." He was an omnivorous collector, the leading patron of Van Dyck and Hollar, whom he "brought over," of Inigo Jones, Sir R. Cotton, Selden, Camden, and Spelman.

To conclude our notes for this week, let us say that here is the melancholy, brooding face of the Duke of Hamilton, who offered his life for the king's; here is Charles in as many aspects as his wife; here walks Sir Jeffrey Hudson with a monkey on his shoulder, and facing him are the

"counterfeit presentments" of Sir William Killigrew and Thomas Carew (lent by the Queen); here are noble portraits of Van Dyck's Genoese and Venetian periods, including the Balbi Children and the Marchesa de Brignole-Sala with her handsome boy; here is the sumptuous romance, of which Titian would not have been ashamed, from Clumber, and called 'Rinaldo and Armida'; here is the Queen's 'Three Children of Charles I.'; and touching it on one side is the profoundly pathetic 'Charles I. in Armour,' from Arundel Castle, with, on the other side, the stern eyes and locked jaw of Strafford, beyond which we meet the armed form and thin features, hollow eyes, and austere complexion of Sir Edmund Verney, the king's standard-bearer, who reared the great banner of England at Nottingham, and was astonished beyond measure when the wind blew it down again.

NEW PRINTS.

WE are indebted to Messrs. Boussod, Valadon & Co. for "a special first proof" of M. C. Waltner's new etching after Rembrandt's 'Night Watch,' one of the most important and costly plates of modern making. In it M. Waltner undertook a delicate and prodigiously laborious task, than which, within the peculiar province of the etcher, no other was so difficult or so well adapted to his art. He had to translate into black and white, or rather into black and warm light brown—such is the colour of the paper employed for printing on—Rembrandt's most complex, exquisitely graded, and subtle triumph of chiaroscuro. It requires an education fully to appreciate the difficulty and laboriousness of the work before us. Ten masters of the graver and the needle have essayed the subject, and some of them with conspicuous success, some with almost equally conspicuous failure. On the whole—and this is saying a great deal—M. Waltner has far surpassed his forerunners, and we have at last in his work a really adequate translation of the picture, with so much as it is given to engraving to reproduce of its marvellous light in darkness, its gradual gloom, its penetrable but irresolvable films, so to say, of shadow, each overlying the other, or, like darker shadows striking into shadows of less darkness, with indefinable dimness, and lustre that now emerges from the background's depths in reflections, now searches that background until it can pass no further, now seems to glow in parts of the foreground, and lights up the flesh of the figures, their armour, and their white attire. A less conscientious student than the etcher would have emphasized the contours and developed the density of the varied substances of the picture; not so M. Waltner, who has drawn as much as Rembrandt drew, and draws it in the Rembrandtish manner. He has been thoroughly successful in rendering the portraits of which the picture consists, and in reproducing the characteristic handling of the painter. Thus we are able to follow the touches of the master, here where he developed a subtle accent of darkness, there where, equally subtle, light sparkles on gold, jewels, and steel. So loyal is the etcher that he has not made heroes of the amateur troopers, nor stately forms of the bourgeois officers in the foreground, nor ladies of the chubby females in the middle. That the print has very much of the nature of a mezzotint goes without saying; the large resources of his art have not failed M. Waltner when, as in this case, he had to overcome the snares Rembrandt had spread before him.

We have received from Mr. Youngman a proof, with the re-mark, of a pleasant Constable-like landscape etched by him from nature, called 'The Hayfield,' and to be shortly published by Messrs. T. MacLean & Co. Mr. Youngman has improved in drawing, firmness of touch, and sense of the relationship of the parts of his subject to each other. That his work is still rather heavy in the nearer parts of his plates suggests a lack

of delicacy, which care and taste will, we hope, supply to him. The conspicuous oak is capital.

Mr. T. Oldham Barlow's latest published work (his 'Marquis of Salisbury' and 'Di Vernon,' after Sir John Millais, are making progress still and are most promising) is a large plate after 'The First Kiss' of Miss B. Jenkins, a lady who is more than commonly indebted to her engraver.

We should not have thought her tolerably good picture would have made so good a print as that which, with ample grace and spirit, shows a young boy, with a mistletoe bough in his hand, saluting a little girl. The shy *espièglerie* of the kisser and the innocent grace and audacity of the kisser have many charms. The drawing, actions, surfaces and modelling, differentiated texture, and light and shade are first-rate examples of the engraver. Mr. E. F. White publishes the print, of which we have a fine artist's proof.

From Messrs. Obach, acting as agents for M. George Petit, of Paris, we have received a vellum proof of a plate etched by M. C. Waltner after the 'Amour et Psyché' of M. P. Baudry, the lovers enthroned and embracing. It is one of the most delicate, finished, and graceful of the engraver's productions, standing, indeed, at the head of his works in these respects. It seems charged with soft light, and there is a certain ardour about it, than which nothing could be more appropriate to the original and M. Baudry's views of his subject. What may be called a dulcet harmony of tone, tint, and grace pervades the etching, which, in its characteristic draughtsmanship, including what austere critics deplore, is all Baudry. In brief, the print is of the first order in its way, and among the most delicate specimens of modern engraving.

As agents in London for Herren Stiefbold, of Berlin, Messrs. Obach & Co. have favoured us with a proof from a new plate engraved in line by Prof. Burger from Guido's 'Aurora,' his finest work, and worthy to rank among the greatest decorations. A little colder, somewhat harder than Raphael Morghen's masterpiece, this print is yet highly acceptable, and to say that it is at all comparable with its magnificent forerunner is high praise. It is the best substitute for the earlier print, impressions of which cost a great deal of money.

We have to thank Messrs. P. & D. Colnaghi for a re-mark proof (the re-mark being a head of the painter) from Prof. J. L. Raab's line engraving after Van Dyck's portrait of Queen Henrietta Maria in a white satin dress, now in the Dresden Gallery, and celebrated as among the best of its numerous kind. It is extremely brilliant, solid, and clear, and even among transcripts of Van Dyck's portraits it is worthy of high praise. The face of the original, which has a touch of *espièglerie*, seldom seen in likenesses of her Majesty, is finely given on the print. The right hand, in this respect copying the picture, is too large. Except this we have nothing but admiration for an example which is distinguished by its breadth and the engraver's sense of the splendid chiaroscuro of Van Dyck.

FINE-ART Gossip.

THE private view of the Royal Academy exhibition of deceased artists' works is appointed for to-day (Saturday); the gallery will be opened to the public on Monday next.

TO-DAY (Saturday) occurs the private view at the gallery of the Fine-Art Society of a collection of drawings by M. A. N. Roussoff, whose capital views of church interiors we have often admired. The public will be admitted to the gallery on Monday next.

WE have to record the death, on the 26th ult., of Mr. John Warrington Wood, an accomplished sculptor, many of whose works are at Liverpool and Warrington. He lived for a long time in Rome, and since 1868 frequently contributed to the Royal Academy exhibitions.

THE labours of Mr. F. Madox Brown upon his fresco in the Town Hall, Manchester—the subject illustrates the genius of John Dalton, the chemist—are temporarily suspended because he has accepted a commission to aid in the decoration of the building intended for the Jubilee Exhibition, to which we have already referred. For the eight spandrels of the arches under the dome of this great edifice Mr. Brown will execute eight colossal figures on gold grounds, representing Coal, Corn, Wool, Spinning, Weaving, Shipping, Iron, and Commerce. Each colossus will be accompanied by a genius typifying Energy. This figure will, therefore, be repeated eight times, on four occasions being reversed. Some idea of the size of the colossi may be given by stating that their wings will be fourteen feet across.

WE have received from Messrs. Obach & Co. two reproductions in tinted terra-cotta of Tanagra figures, members of a series, nearly fifty in number, published by Herr F. Gurlitt, of Berlin. They are close likenesses of the originals, and it would be hard to surpass them in elegance, grace, and delicacy of taste, while they reproduce excellently that *souvenir* of luxury of style which is proper to the antiques themselves. Their excess of sweetness is partially due to the colour of the copies, and some almost imperceptible lack of energy, which is, it seems, inevitable in copying of all sorts. The excess itself may be irreconcilable by any but eyes trained in studies from Greek examples. At any rate, these copies are very lovely indeed, and their charm is more than great enough to recommend them as gifts of the best order and purest taste.

MUSIC

Musical Gossip.

THE Popular Concerts will be resumed next Saturday, when Beethoven's Septet will be performed. The work will be repeated on Monday, the 24th. Schubert's Octet will be again performed on Saturday, the 22nd. Herr Joachim will reappear on February 21st. There is at the present moment every reason to hope that Madame Schumann will come to London in March, but the final decision will depend upon the state of her health at the time. It is intended to give an extra concert, so that the thousandth performance will occur on the last night of the regular season, April 4th.

MR. F. CORDER's opera 'Nordisa' will be produced by Mr. Carl Rosa at Liverpool on the 25th inst. Mr. Carl Rosa's London season at Drury Lane will commence on May 2nd, and will be of longer duration than that of the past year.

THE prospects of Italian opera are also somewhat brighter. Mr. J. H. Mapleson will have a season at popular prices at Covent Garden Theatre, commencing in March and terminating in May. No novelties will be attempted, but the aim will be to present standard operas with efficient ensembles. Signor Lago's second season will last from May to July.

AMONG the operatic possibilities are the production of Verdi's 'Othello,' and a series of special performances with Madame Patti, but nothing definite respecting either of these has as yet been arranged.

AS usual during Christmas week, musical work has been practically suspended in London. Mr. Ambrose Austin gave a concert in the Albert Hall on Monday afternoon, but the programme was framed with the view of attracting holiday-makers, and therefore needs no criticism in this place. It may be mentioned, however, that Mr. Charles Banks, a young tenor vocalist, made a great impression, and will be probably heard of again.

MR. WILLIAM NICHOLL gave his third vocal recital at the Portman Rooms on Tuesday evening. The first part of his programme consisted of Mr. Henschel's 'Serbisches Liederspiel' for four voices.

M. PALADILHE's new opera 'Patrie,' founded on M. Sardou's drama of the same name, was produced in Paris last week, and excited the interest usual in the French capital on such occasions. The book is universally praised, but the music is not spoken of with much enthusiasm. It appears to reflect the styles of Meyerbeer, Halévy, and Gounod by turns, and the composer has not evinced much originality of idea. The mounting, as usual at the Grand Opéra, is superb, and the principal parts are finely interpreted by Madame Krauss, M. de Reszké, and M. Lassalle.

THE Weber centenary has been celebrated in all parts of Germany by special performances of 'Der Freischütz,' 'Euryanthe,' and 'Oberon.' At the Berlin Opera 'Preciosa' was performed, with the assistance of the leading artists of the Schauspielhaus.

A BEETHOVEN museum is in course of formation in Vienna. It will be opened on the 26th of March next, the sixtieth anniversary of the composer's death.

'JUNKER HEINZ,' the new opera by Count von Perfall, is said to have been highly successful at Cologne.

M. JULES BARBIER has nearly completed two new opera libretti—'Circé,' for M. Ambroise Thomas, and 'La Bataille des Dames,' for M. Gounod.

DRAMA

THE WEEK.

PRINCESS.—'The Noble Vagabond,' Drama in Four Acts. By Henry Arthur Jones.

PRINCE OF WALES.—'Alice in Wonderland,' adapted from Lewis Carroll. By Saville Clarke.

GAIETY.—'Monte Cristo, Jr.,' a Burlesque Melodrama in Three Acts. By Richard Henry.

DRURY LANE.—'The Forty Thieves,' Pantomime. By E. L. Blanchard.

OF modern English producers of melodrama, Mr. Jones is the most fertile and original. To find his equal we have to go back to the early days of Charles Reade. Much of his work in this line is necessarily padding, and his padding is ordinarily poor in quality. Something, however, new and striking is always supplied, and the work furnished, whatever its shortcomings, is immeasurably bigger than anything of its kind the modern stage receives. In favour of what is conventional in Mr. Jones's work it may be urged that the limits of melodrama are restricted. All passions do not serve its purpose, and those which do have been well worn and often turned. To produce in these days a really stirring drama, which shall deal with breaches of nine out of the ten commandments, is a difficult task. This Mr. Jones has once and again accomplished. Nothing can be more conventional than the lines he now lays down. The central figure is a supposed orphan, robbed of his rights by a wicked uncle, abetted by an unscrupulous steward. The man thus wronged falls in love with his oppressor's daughter, and for her sake, in his hour of triumph, spares her father. Recovering the estates to which he is entitled, he brings them in marriage to his cousin, and in so doing defrauds the usurious steward, who, whatever his claim upon the temporary and dishonest occupant, has none upon the rightful possessor. So familiar are these things, it seems almost a lighter task to recapitulate the melodramas in which they are not found than those in

which they are. When it is added that the oppressor is a baronet, that the hero's mother is rescued from a madhouse in which she has been fraudulently confined, and that leading agents in the triumph of justice are characters of low birth who supply the comic interest, it is seen that Mr. Jones has reached the zero of conventionality. To some of these characters he gives, however, a fresh physiognomy, and he imparts to his story a new and an unexpected interest, the strength of which is sufficient to triumph over all difficulties. The miserly steward is a drunkard and a would-be murderer, a character not altogether unlike one in 'Les Cloches de Corneville'; his son, by whom he is slain, offers a fairly new type of villainy; and one or two of the comic characters, if not original, have aspects not ordinarily seen. The hero, meanwhile, who is an actor in a travelling company, is able by his histrionic ability to personate a dead man, and in so doing to delay the detection of a crime and furnish breathing space for innocence that is likely to be suspected. In this assumption and in the complications to which it leads is found the strength of 'The Noble Vagabond.' So involved is the story as a whole, it defies narration within reasonable bounds. It may, indeed, be mentioned that all attempts that have been made to analyze, abridge, or tell it at length have broken down. The interest is, however, genuine, and the greatest mistake that has been made has been in introducing the humours of a village fair, which, so far from supporting the piece, weigh on it as an encumbrance.

Mr. Charles Warner played the hero with genuine power, but with a superabundant energy which was resented by a portion of the audience. Miss Dorothy Dene has much yet to learn. It is due, perhaps, to her dresses that her rapid movements were uneasy and almost ungainly; some of her acting was striking, however, and there was a moment when her face was really inspired. Mr. George Barrett was excellent as a travelling showman, burdened with a lachrymose wife known as "the Drooper." Other parts were fairly sustained, but in more than one character the acting was violent without being impressive.

Among the strictly Christmas entertainments a place of honour must be assigned Mr. Saville Clarke's arrangement for the stage of 'Alice in Wonderland' and 'Through the Looking-Glass.' The former of these works has been commended by the *Athenæum* to the notice of pantomime producers. Mr. Clarke has dealt reverently and ingeniously with the stories, and has produced a work which retains most of the features of the original, and constitutes a quaint and picturesque spectacle. The infantile voices of some of the monsters heard through a mask are out of keeping with the appearance of the characters. The difficulty was, however, to be expected. Meanwhile the whole is a pleasant and imaginative entertainment.

If the world is to have burlesque, it can scarcely have it under conditions more favourable than are realized at the Gaiety. 'Monte Cristo, Jr.,' is bright and amusing, brilliantly mounted, and acted with admirable spirit by Miss Farren and Mr. F. Leslie.

Drury Lane pantomime offers the public the most gorgeous entertainment ever, so far as records enable us to judge, put upon

a stage. The almost fabulous cost of the trappings in which the various characters appear is now matter of current gossip, which in this instance scarcely goes beyond the truth. Outside an old Venetian wedding chest it is difficult to know where to find such priceless brocades and silks as are employed. One step further alone seems possible. Now that the mock ceremonial of the stage is so real that a royal solemnity can scarcely be richer or more costly, Mr. Harris may as well engage real lords and ladies to take part in what might easily be made a court ceremonial. Heads of noble houses as well as cadets could scarcely, in these days of agricultural depression, despise the earnings of the actor, and the fact that the banners of the "great houses" were borne by their respective heads could not fail to constitute an added attraction. If it is urged that this course would divest the pantomime of fun, that objection is met by the fact that the fun is already gone. The fancy of Mr. E. L. Blanchard and the musical ability of Mr. Wallerstein are subordinated to mere splendour, and the monarch of pantomime is now the costumier. We must not be held to depreciate pageantry, which has been associated with the stage ever since the days of Inigo Jones. We claim, however, that with these glowing and miraculous combinations of colour shall be associated, as in the days of the old masque, some poetry, or, as in those of the old pantomime, some drollery. The flights of Mdlle. Aëna and the saltatory exercises of Miss Gilchrist, though pleasant things in their way, come as far short of the former as do the scenes called comic of the latter.

Dramatic Gossip.

A BURLESQUE of 'Robinson Crusoe' by Mr. Robert Reece has been produced by Mr. Farnie at the Avenue Theatre. It introduces a species of harlequinade, and is acted by Mr. A. Roberts, Mr. Ashley, Mrs. Mackintosh, Miss Steer, and Miss Phyllis Broughton.

'HEARTSEASE,' Mr. Albery's version of 'La Dame aux Camélias,' was given on Thursday afternoon at the Olympic, with Miss Hawthorne as Marguerite Gautier, Mr. Cautley as Armand Duval, and Miss Olga Brandon and Miss Lydia Cowell in other characters. Recitations by Miss Ada Cavendish and Miss Emilie Calhaem were also given.

'THE COMING CLOWN,' a one-act piece by Mr. Mark Melford, introduced into the bill at the Royalty, furnishes opportunity for some clever acting by Mr. Edouin and Miss Atherton.

'A NIGHT OFF; OR, A PAGE FROM BALZAC,' an adaptation from the German by Mr. Augustin Daly, first produced at the Strand Theatre by the Daly Company, has been revived at the Opéra Comique. Mr. F. Kaye now plays Justinian Babbit, and Mr. Beveridge is the theatrical manager. Other parts are taken by Mr. E. W. Gardiner, Mr. Pearce, Miss Glover, Miss St. Ange, and Miss Leigh.

CIRCUS performances were given on Boxing Night at Covent Garden and the newly opened Olympia, and pantomimes were produced at most of the outlying theatres. At Sanger's Amphitheatre the two forms of entertainment consecrated to Christmas were united.

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